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SUMMERS

Celebration Issue



AUGUST 2, 2019*

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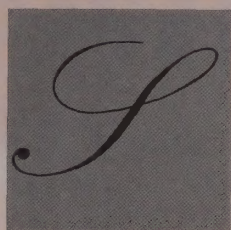
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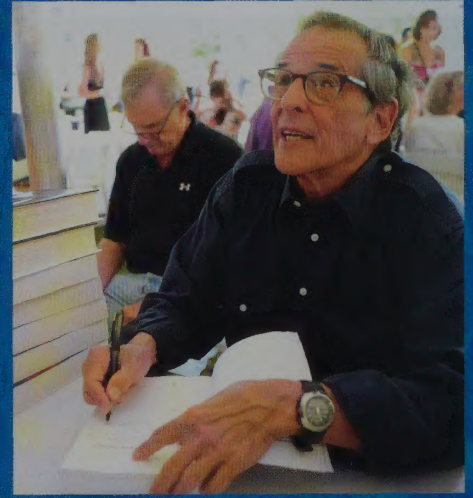
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Tickets and event info: **AUTHORSNIGHT.ORG**

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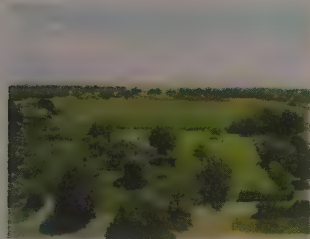
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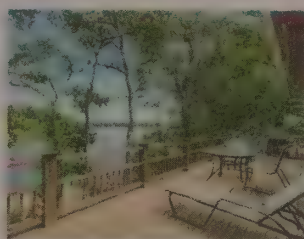
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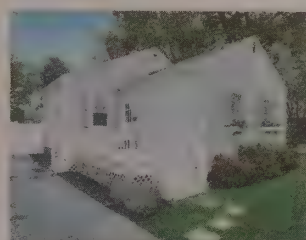
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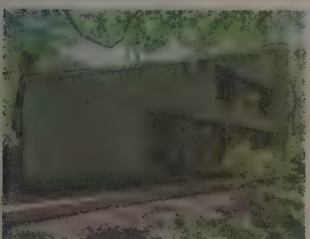
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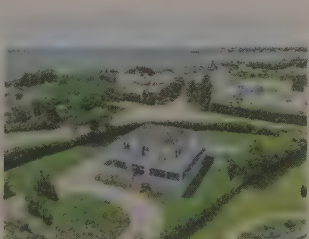
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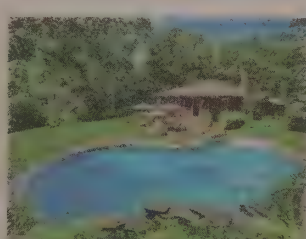
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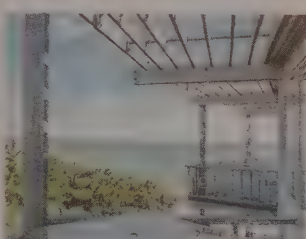
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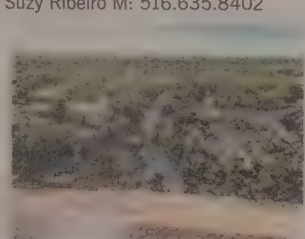
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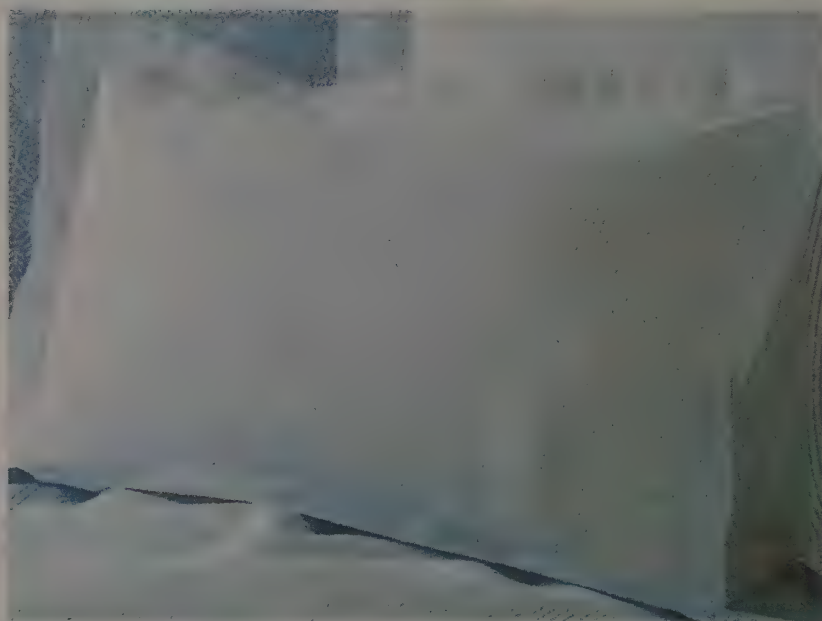
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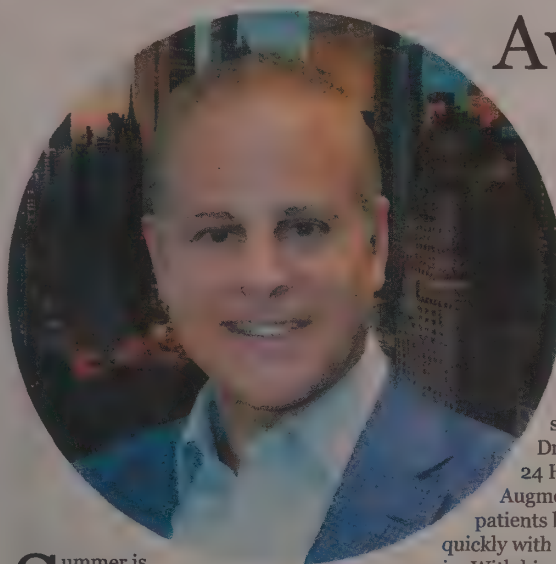


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Award Winning Cosmetic Surgery with Stephen T. Greenberg, M.D., F.A.C.S.

American Institute of Plastic Surgeons. "One of the most important aspects of my practice is our focus on patient satisfaction. As a perfectionist, I constantly strive for the best and most natural results suitable for each patient."

Dr. Greenberg's state-of-the-art 24 Hour Rapid Recovery Breast Augmentation System has

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In addition to breast procedures, body contouring and enhancement procedures such as liposuction with or without a tummy tuck, provide a flatter and sculpted abdomen. Dr. Stephen T. Greenberg may include his high-tech Plasma Lipo to achieve a tighter result. Liposuction of the thighs many times is combined with Cellulaze® to get rid of cellulite and provide sculpted, sexy legs. Non-surgical options including

advises that "Neograft is the most advanced method of hair transplantation available right now because it allows us to take out individual hair follicles and transplant them without incisions or scarring. There is minimal discomfort and downtime and many times we couple the procedure with a series of PRP therapy sessions to stimulate the hair follicle with growth factors for more dramatic results."

"The eyelids are often the telling sign of a person's age," states Dr. Greenberg. "With some very tailored and advanced procedures, we can create a more youthful look for our patients, and offer treatments with reduced downtime." One of the most successful ways to create that youthful appearance is through eyelid surgery known as blepharoplasty. Blepharoplasty is a cosmetic procedure performed to remove the fat and extra skin from upper and lower eyelids. Dr. Greenberg uses state-of-the-art technology and lasers to correct droopy upper lids and puffy bags below the eyes. Dr. Greenberg customizes each surgery to meet the patient's goals, and can include treatment of the lower eyelids, the upper eyelids, or both. This procedure involves only small incisions that are easily concealed, giving patients a natural-looking and rejuvenated appearance.

Some patients want to refresh more than just the area around their eyes. Face lift surgery helps patients look rested and rejuvenated, and can correct and tighten both the skin and deeper muscular layers of the face. This procedure improves the visible signs of aging by removing excess fat, tightening muscles, and removing extra sagging skin from the face and neck. Dr. Stephen T. Greenberg performs face lifts alone or in conjunction with eyelid surgery, laser surgery or other cosmetic procedures. Dr. Greenberg strives for a natural look with all face lift surgeries performed at his accredited surgical facilities from Manhattan to the Hamptons. For patients who want to smooth wrinkles, tighten sagging muscles, and achieve a more youthful appearance, but are not ready for a more invasive surgery, Dr. Greenberg's Plasma Mini-Lift might be the right choice. Undergoing a Greenberg Plasma Mini-Lift involves many of the same steps as a face lift, but uses smaller incisions and often, endoscopic technology, which consists of small, camera-controlled surgical tools combined with his plasma technology to tighten and rejuvenate the skin.

The opportunity to experience a lifted look without a surgical procedure is available through non-surgical options such as Silhouette Instalift™ known as a thread lift. This procedure provides a support structure to gently lift and reposition the tissue into a more vertical and youthful position with minimal downtime and bruising. Dr. Greenberg performs thread lifts as a bridge between face lift procedures and injectable treatments. "The number of injectable options available ensures the most natural results" states Dr. Greenberg. Dermal fillers are effective in reducing lines and wrinkles, restoring lost volume and re-establishing the facial contour many times with immediate results. While exciting wrinkle reducers such as Botox®,

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Dr. Stephen T. Greenberg is a New Beauty Top Doctor and Expert Injector, has been voted and nominated Best Cosmetic Surgeon, Best Plastic Surgery Group, Best Botox Practice and Best Skincare by the LI Press for the past five years. Greenberg Cosmetic Surgery has been voted Best Laser Center and Best Day Spa by LIWeddings.com and Best Cosmetic & Laser Treatments by Dan's Papers Best of The Best for the past 6 years. Join Dr. Greenberg for a private and complimentary consultation at his Southampton, Manhattan or Woodbury location. Call 631.287.4999 or visit greenbergcosmeticsurgery.com

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"One of the most important aspects of my practice is our focus on patient satisfaction. As a perfectionist, I constantly strive for the best and most natural results suitable for each patient."

of procedures over the past 25 years, he is an author, currently completing his follow up beauty book to *A Little Nip, A Little Tuck* as well as the creator of his own skin care trio Cosmetic Surgeon in a Jar™ and his newest product Plastic Surgeon's Ultimate Scar Gel™. Dr. Greenberg has appeared on ABC's *Good morning America*, CBS, Fox News, NBC, *News12 Long Island* and *Bravo* as well as in national magazines and newspapers such as *Harper's Bazaar*, *Cosmopolitan*, *More, Elle*, *The New York Times*, *Newsday* and *The Post's Page Six*. He also hosts the only cosmetic surgery radio shows in New York. *Nip Tuck Saturdays* with Dr. Stephen T. Greenberg airs every Saturday at noon on 77WABC (wabcradio.com), his show *Nip Tuck Saturday Nights* airs every Saturday night at 10 pm on KJOY 98.3 FM and his *Nip Tuck Tips* are featured daily on Party 105.3 FM.

Dr. Stephen T. Greenberg was recently recognized as one of the 10 Best Plastic Surgeons for patient satisfaction by the

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Dr. Greenberg reports that "cosmetic surgical procedures for men, almost unheard of in past generations, are swiftly gaining in popularity. In the past, cosmetic surgery procedures were primarily for women. However, with the great advances and opportunities for men of all ages to achieve the physique they have always imagined, more of our patients are seeking male procedures." Dr. Greenberg can help you achieve a tighter abdomen, reduce the fatty pockets on your chest, restore your own natural hair, and much more. Male breast over development (gynecomastia) affects 40 - 60% of all men and the cause is often unknown. Dr. Greenberg has extensive experience in male breast reduction and treats his patients with sensitivity while customizing a procedure tailored to fit each unique physique. Dr. Greenberg many times combines his J Plasma technology with gynecomastia procedures to provide a tighter and more defined chest. To achieve the best in body contouring, a combination of techniques are customized for each patient. Dr. Greenberg



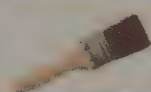
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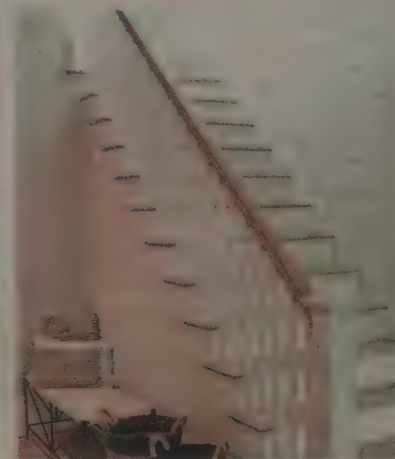
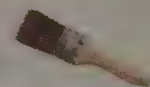
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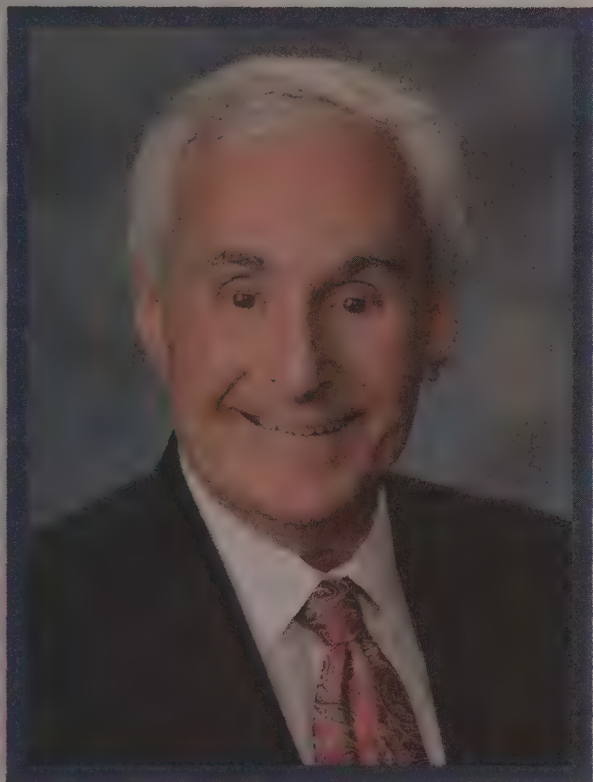
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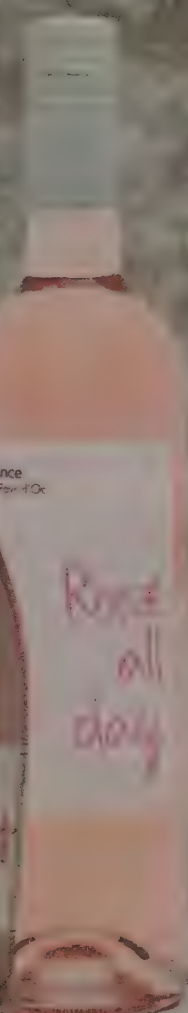
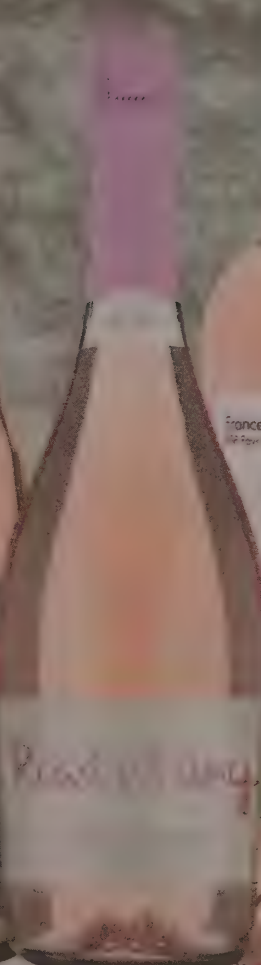
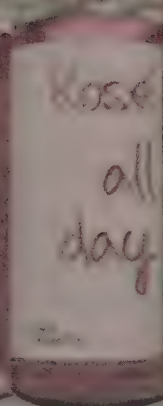
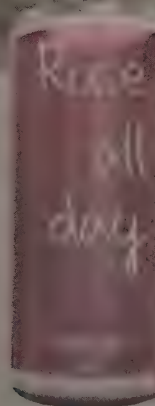
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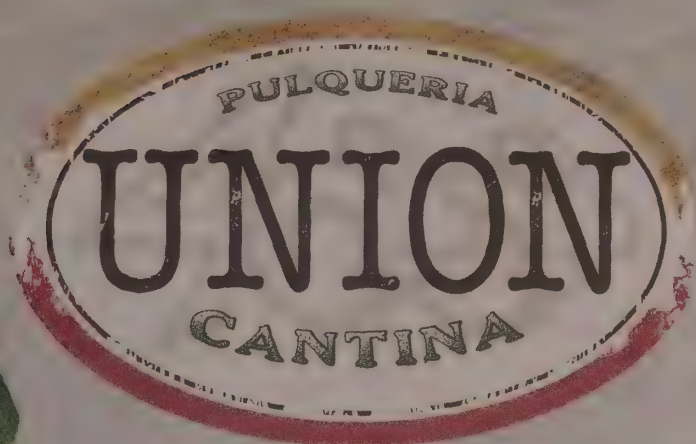
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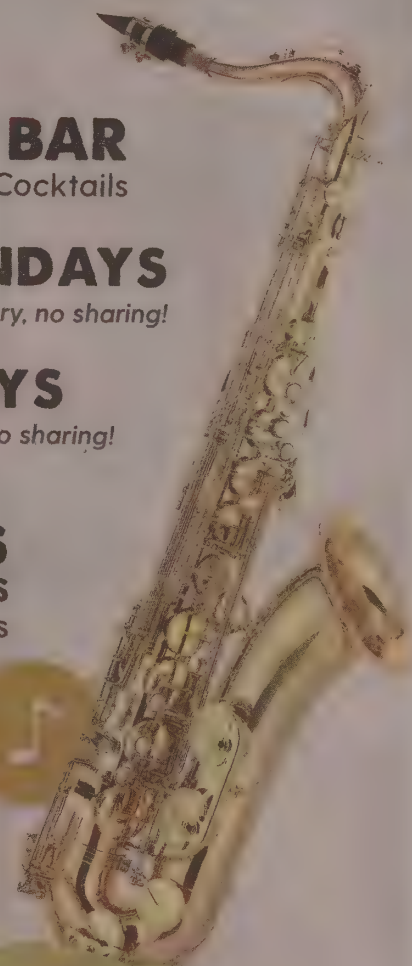
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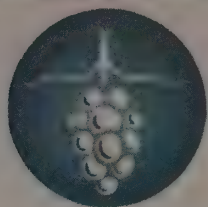


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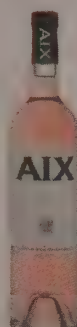
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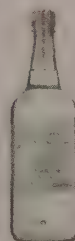
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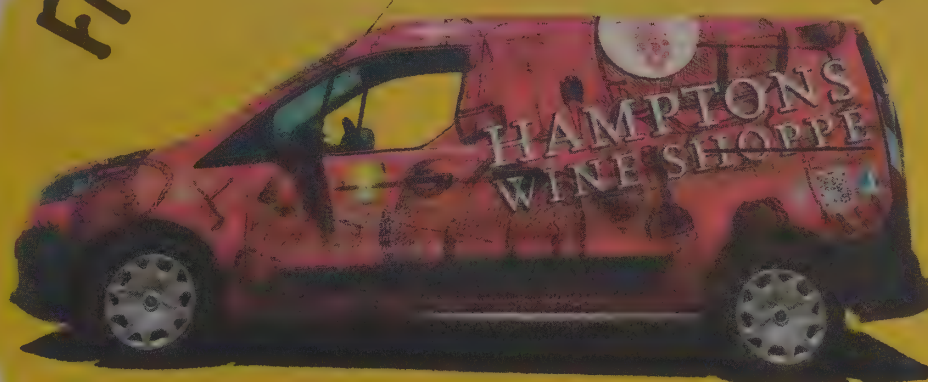


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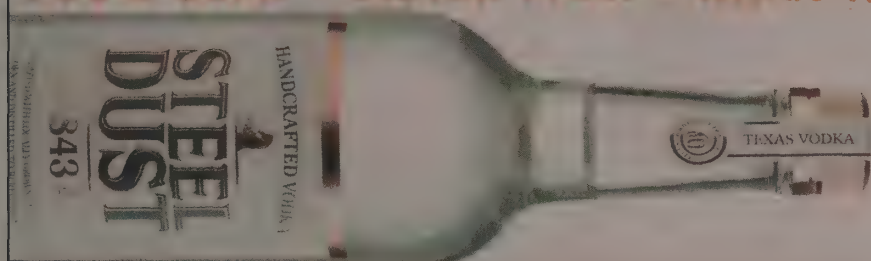
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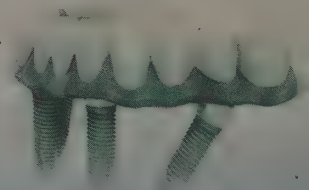
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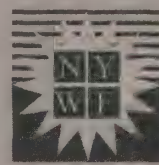


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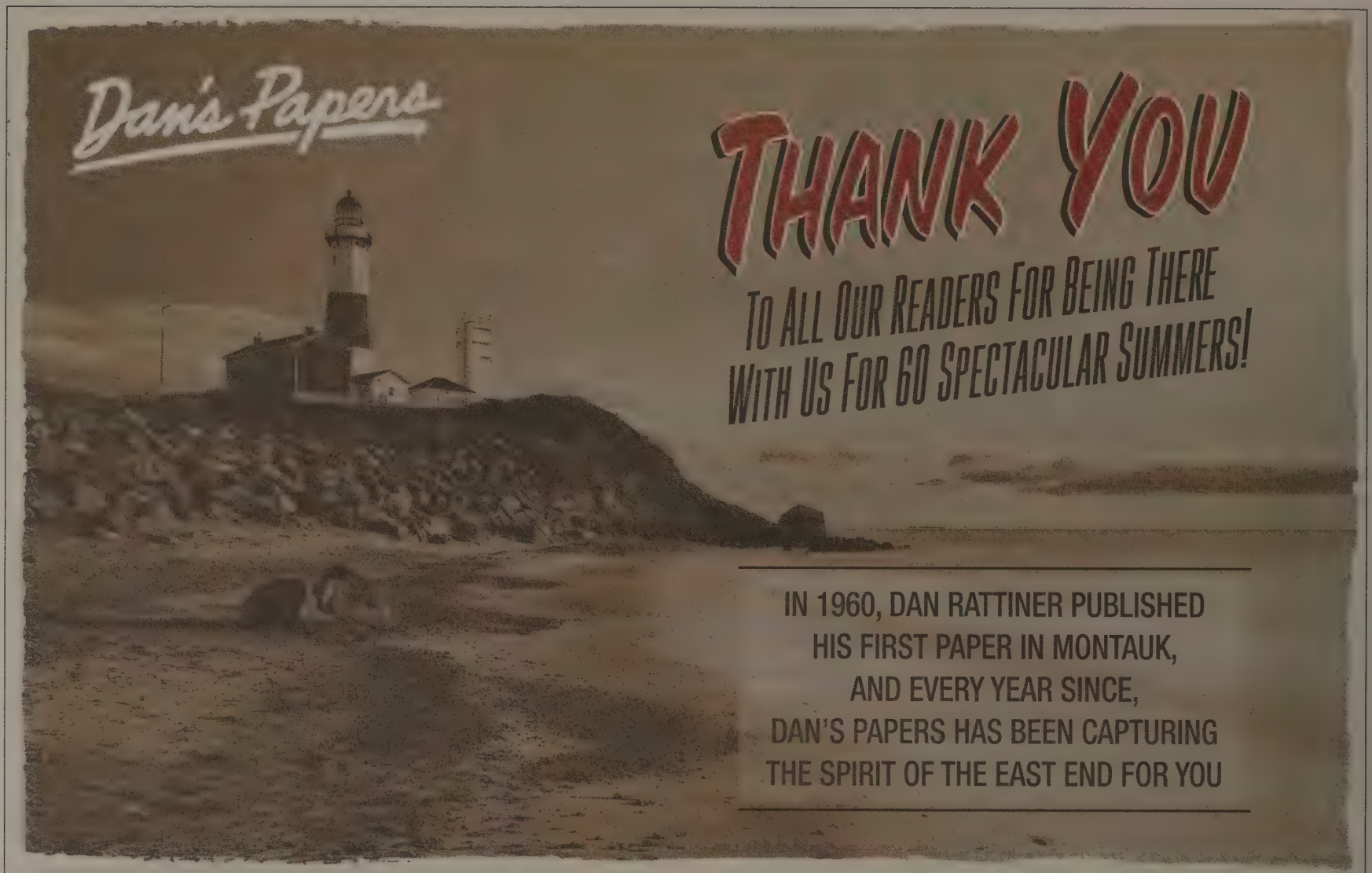
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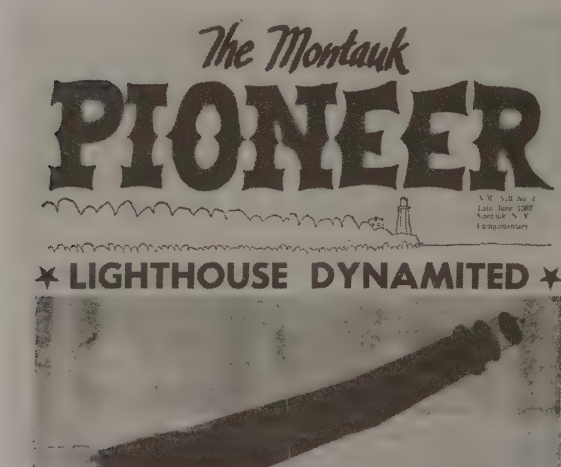
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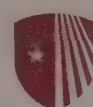
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Dan's 60 Summers Gala & Corona MonTaco Fiesta

AUGUST 2 & AUGUST 3, 6:30 P.M.

It's time to join a celebration 60—or is that 80?—years in the making! Toast *Dan's Paper's* 60th summer—and Rattiner's 80th birthday—at the 60 Summers Gala dinner at Gurney's Star Island Resort & Marina, as six acclaimed chefs present a one-of-a-kind dinner of six courses, each inspired by one of the decades of the past 60 summers! Dinner begins at 6:30 p.m. and is followed by an after party at 9:30 p.m. A pair of tickets is \$399, and seating is very limited.

The culinary extravaganza continues at Gurney's Star Island on Saturday, with Dan's Corona MonTaco, aka the East End's ultimate fiesta. Featuring the most celebrated chefs from the Hamptons and New York City, this event offers spicy new takes on classic Mexican, Spanish and South American cuisine, plus endless margaritas, cerveza, spirits and more. VIPs get to enjoy all the enticing offerings at 6:30 p.m., with general admission joining the party at 7:30 p.m. Tickets are \$129, VIP \$175.

Gurney's Star Island Resort & Marina, 32 Star Island Road, Montauk. DansTasteOfSummer.com

Music Mondays

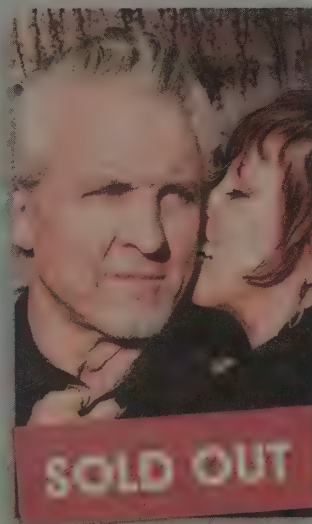
All shows 8pm

August 5



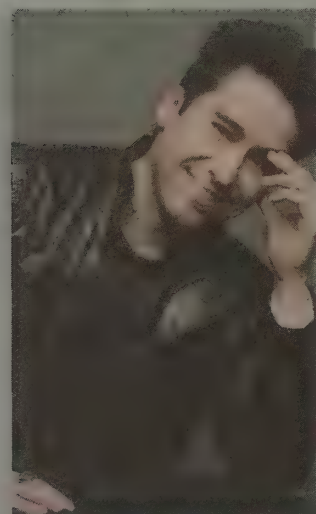
TONY AWARD WINNER
LACHANZE
The Feeling Good Tour
The Color Purple
Summer: The Donna Summer Musical

August 12



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August 19



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OUT & ABOUT IN THE HAMPTONS

WHAT TO DO. WHERE TO GO. WHERE TO PLAY.



HAMPTONS PADDLE FOR PINK TO BENEFIT BCRF SATURDAY, AUGUST 3, 8 A.M.

The signature summer fundraiser features a morning paddleboard race to help the Breast Cancer Research Foundation (BCRF) to prevent and cure breast cancer by advancing the world's most promising research. Participants may sign up for the recreational 3-mile or elite 6-mile paddle races, or they can sign their children up for the quarter-mile kids' race.

Havens Beach
Havens Beach Road, Sag Harbor
bcrf.org/events/2019-hamptons-paddle-pink



8TH ANNUAL HAMPTONS CUP SUNDAY, AUGUST 4, 3 P.M.

The Hamptons cup is a charitable family event that features a late afternoon polo match between Team NetJets and Team Guggenheim. There will be half-time activities, pony rides, chances to mingle with polo pros and a traditional Argentine barbecue. The event benefits Robin Hood, New York's largest poverty-fighting organization. Email nathalie@ngkglobal.com for tickets.

Equuleus Polo Club,
586 Head of Pond Road, Water Mill
212-227-6601



WHALE OF A FAIR SATURDAY, AUGUST 3, 11 A.M.-4 P.M.

The Southampton History Museum hosts an outdoor fair on the lawn of the Rogers Mansion on select Saturdays throughout the summer. Vendors offer a variety of art, handmade items, jewelry, vintage clothing, antiques and more. All proceeds benefit the museum's enriching education programs. Shop for a one-of-a-kind treasure while supporting a beloved Hamptons institution.

Rogers Mansion
17 Meeting House Lane, Southampton
631-283-2494, southamptonhistory.org



10TH ANNUAL DRIVE-IN MOVIES MONDAY, AUGUST 5, 6:30 P.M.

Join the Southampton Chamber of Commerce for their annual drive-in movie series at Coopers Beach. This week's film is the 2019 DC Comics superhero flick *Shazam!*, which explores what would happen if a teenage boy was given the power to turn into a superhuman adult whenever he wants to. Gates open at 6:30 p.m., and the movie starts at dark. \$50 per car.

Coopers Beach
268 Meadow Lane, Southampton
southamptonchamber.com



RACE OF HOPE TO DEFEAT DEPRESSION SUNDAY, AUGUST 4, 8:30 A.M.

Lace up your sneakers and join Hope for Depression Research Foundation (HDRF) in Southampton for the fourth annual Race of Hope. The three-mile race will raise awareness and funds for advanced depression research, with every dollar raised going directly toward the cause. All race participants will receive a long-sleeve tech shirt, a t-shirt, a hat and finisher medal. \$40 in advance; \$50 day of the race.

Agawam Park
25 Pond Lane, Southampton
hopefordpression.org



LACHANZE IN CONCERT MONDAY, AUGUST 5, 8 P.M.

Tony and Emmy Award winner LaChanze graces the Bay Street Theater stage for her electric and highly anticipated national tour, *Feeling Good*. The show will give audience members a peek into her fabulous life through song, with original material from her recent EP, as well as musical highlights from her successful Broadway career. Tickets are \$79-\$125.

Bay Street Theater
1 Bay Street, Sag Harbor
631-725-9500, baystreet.org

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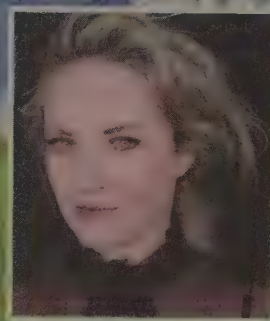
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OUT & ABOUT ON THE NORTH FORK

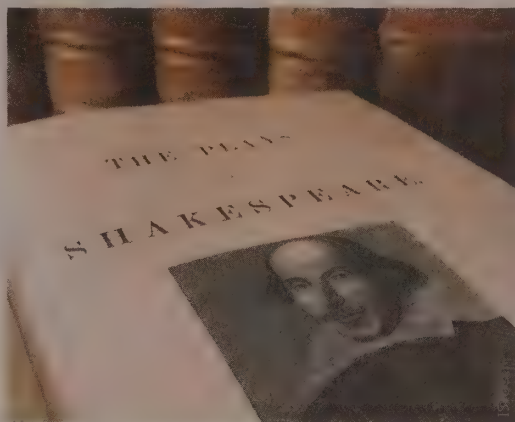
WHAT TO DO. WHERE TO GO. WHERE TO PLAY.



"WOMEN ON WATER" EXHIBITION
AUGUST 2-AUGUST 4, NOON-5 P.M.

Alex Ferrone Gallery's current exhibition, *Women on Water*, is dripping with wow factor. See stunning works by local artists JoAnne Dumas, Katherine Liepe-Levinson, Winn Rea and Blair Seagram that draw inspiration from water—its movement, clarity, reflections, ripples and power. The show is on view through August 18. Free admission.

Alex Ferrone Gallery
25425 Main Road, Cutchogue
alexferronegallery.com



"MEASURE FOR MEASURE"
AUGUST 2-AUGUST 4, 7 P.M.

Northeast Stage presents the 2019 annual Shakespeare in the Park production, *Measure for Measure*, directed by Colin Palmer. Bring a blanket and picnic for the whole family to enjoy while watching this epic tale of justice, morality and mercy. An ASL interpreter will translate the show for the deaf and hard of hearing. Free admission.

Mitchell Park
115 Front Street, Greenport
northeaststage.org



SHOREBIRD MIGRATION HIKE
SATURDAY, AUGUST 3, 8 A.M.

Go on an adventure to Cedar Beach, a well-known shorebird watching spot, with the North Fork Audubon Society. Take a relaxing two-hour hike and see how many different types of bird you can spot. Meet at The Red House at Inlet Pond County Park with comfortable walking shoes and plenty of water. A \$4 donation is suggested to register.

The Red House at Inlet Pond County Park
64795 County Road 48, Greenport
631-275-3203, northforkaudubon.org



SHELTER ISLAND HISTORICAL SOCIETY HOUSE TOUR
SATURDAY, AUGUST 3, 2 P.M.

The Shelter Island Historical Society hosts a tour of homes featuring innovative contemporary architecture and sensitive historic restoration. All homes, both modern or historic, take advantage of the natural beauty and idyllic tranquility of Shelter Island. Tour participants will receive a map and brochure. Tickets are \$50 in advance, and \$55 on the day of the tour.

Shelter Island Historical Society
16 South Ferry Road, Shelter Island
shelterislandhistorical.org



BUG LIGHT LIGHTHOUSE CRUISE
SATURDAY, AUGUST 3, 4:30 P.M.

The insightful, two-hour narrated cruise includes up-close views of Long Beach Bar "Bug" Light with a guided tour and a chance to ring the lighthouse bell. Be sure to arrive at East End Seaport Museum at least 30 minutes prior to departure. Tickets are \$49; \$44 for seniors and military; and \$30 for children ages 3-12. Inclement weather cancels, so call ahead.

East End Seaport Museum
103 Third Street, Greenport
631-477-2100, eastendseaport.org



NORTH FORK EXPERIENCE BIKE TOUR
SUNDAY, AUGUST 4, 10 A.M.

Enjoy an enriching bike tour experience from some of the most experienced guides on the North Fork. Ride in comfort on either a single or tandem bicycle visiting various vineyards, farms and shops along a beautiful 14-mile path. Delight in tastings, shopping and more in this one-of-a-kind experience. Registration begins at \$158, with many a la carte features available.

East End Bike Tours
13200 Main Road, Mattituck
631-871-1666, eastendbiketours.com

FOR MORE EVENTS VISIT DANSPAPERS.COM/EVENTS



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SATURDAY, AUGUST 3

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60 *Summers*

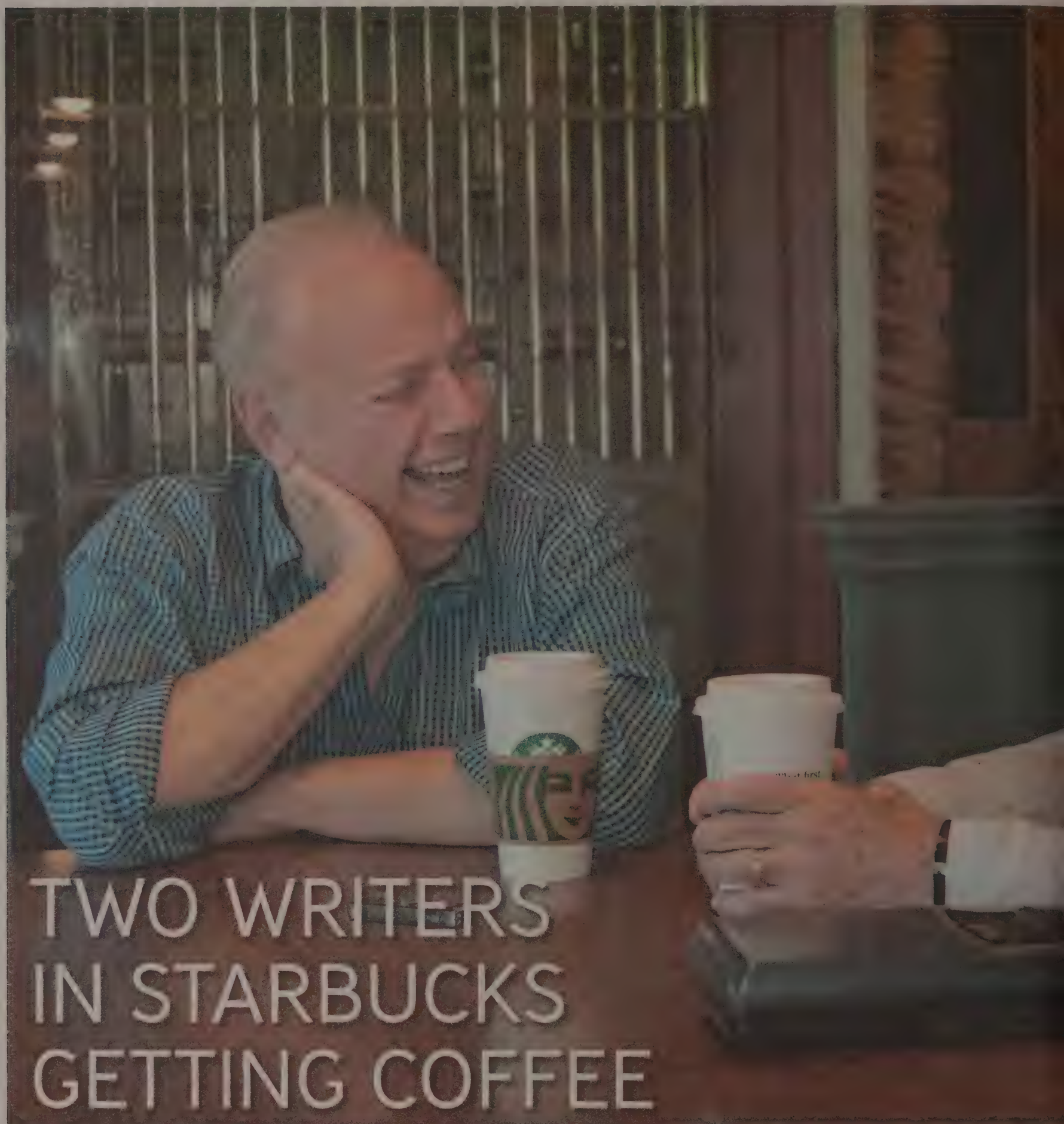


Since its first summer in 1960, *Dan's Papers* has embodied the Hamptons as much as the sea, sand and sunshine that have long drawn people from all walks of life to this little corner of paradise. Capturing the spirit of all things East End—the beaches and the billionaires, the Montauk Lighthouse and the Main Street shops, windmills and Wine Country, farmers and fishermen, artists and entertainers—*Dan's Papers* remains dedicated to covering, curating and creating an authentic, indispensable local experience.

Come join us on a journey more than six decades in the making as our 60 Summers Commemorative Issue showcases the rich

past of *Dan's Papers* by revisiting classic stories, incredible cover art, fantastic photography, classic hoaxes and more in all their historic (and often hilarious) glory. A time capsule and timeless treasure at once, here is celebration of this one-of-a-kind publication told through the memories and creativity of the man who started the whole thing, Dan Rattiner, and the eclectic community of local artists, writers, celebrities and businesses who, together, have come together to give *Dan's Papers* a unique resonance in Hamptons history.

Here's to 60 Summers, and many more to come...



TWO WRITERS IN STARBUCKS GETTING COFFEE

Dan has interviewed thousands of people over the years, but he's never been interviewed in the pages of the paper he founded. It feels like the right time to rectify that, and Roger Rosenblatt—Professor of English and Writing at Stony Brook Southampton, award-winning essayist, novelist and playwright—feels like the perfect interviewer.

ROGER ROSENBLATT *How did you, of all people, come up with an idea as brilliant as Dan's Papers? Give the paper away free, overcharge for the ads. Was it your brainstorm, or had it been done before?*

DAN RATTINER It had never been done before as far as I knew. *Dan's Papers* wasn't worth even 5 cents. But people paid a lot to be in it.

RR *Since you have become the William Randolph Hearst of the East End, who would you like to play you in the inevitable film, Citizen Dan? (Sorry. Bobcat Goldthwait is no longer available.) And what totemic item would you long for from your childhood? A surfboard? Roseboard?*

DR I'd like Alec Baldwin to play me. He has the same sweet personality with occasional icy outbursts and throwing things and stamping around



and weeping when necessary, as I do. My totemic item? What?

RR Two-part question: a) Do you sleep in your hat? b) Who cares?

DR I usually don't sleep in my hat. It's a rule. But sometimes I am just so tired that when I get into my pajamas, I simply cannot get up the strength to pull the hat off the top of my head and so give up, sigh, and sleep with it on. When that happens, I usually awaken in the morning with a stiff neck. Who cares? I most certainly care.

RR *If you were to create your own perfect Hamptons village, who would constitute the population (dead or alive or in between)? Do not feel shy to begin with me.*

DR I certainly would begin with you. Indeed, I have already made a clay model of you and the others I wish to have in my perfect miniature Hamptons village, and they are ready for me some time soon to make clay models of all the churches, saltboxes and windmills that would replicate my perfect Hamptons village, so I could place them casually around in order that they be able to frolic and play the banjo with one another. I don't have to tell you the names of these other people. You will know soon enough. And you will like them. They are great conversationalists, all, though with high, squeaky voices and very small.

RR *I've never heard you comment on the natural beauty of this area. Have you noticed the natural beauty of this area?*

DR This dump? What are you talking about?

RR *With some well-known people, it is easy to picture them as children. With you, it's impossible. Were you a child? If so, what kind?*

DR I was a little boy. I didn't have a beard back then, nor a hat, but I did have a long tail that caused me great shame and embarrassment, as my playmates treated me so unmercifully, stomping on it and chasing me down the street to my home with my tail wiggling behind. It was awful.

RR *Do you have an intellectual life? (Again, impossible to picture.) Do you go to concerts? Art shows? Museums? The opera? The ballet? Do you read the classics? Do you study Kierkegaard, Hildegard, Skarsgard?*

DR Of course I have an intellectual life. My life reeks of intellectualism. It shows up in everything I do. How dare you suggest I don't have an intellectual life. I know all the "gaards" and "gards" and even a few "gaaards." More than you, even.

RR *Speaking of baseball... During the '50s, when the Yankees justifiably reigned supreme in New York, you were a Dodgers fan. Why? Did you continue to be a Dodgers fan, after they moved to L.A.? Do you know they moved to L.A.?*

DR I want to explain this in great detail, seriously. I was born in Brooklyn, so, like my dad, I rooted for Brooklyn. I was a big fan of Snider, Reese, Furillo, Hodges, Campanella, Robinson and all the rest of them. It broke my heart when they moved. They had been such a great team, amongst all the teams, second only to the Yankees, over and over and over again. I didn't know where they went, only that they had gone away.

The Mets came along and I tried rooting for them, but, truly, they are just so awful. It wasn't fair. It isn't fair. I am left only to root, every day since 1957 when the Dodgers left, for every team that plays against the New York Yankees. God bless them all. And this is the truth. Someone once asked me to name the two worst people who ever lived. I can tell you. Adolph Hitler. And Walter O'Malley, the man who moved the Dodgers from Brooklyn. I hope some day he dies.

RR Bonus Question: Do you have any idea of how much you've given this community over the many years, by providing a publication that serves as focal point for political and cultural discussion, a meeting ground for light and heavy matters, and, week in and out, the area's best and liveliest center of attraction? This is a rhetorical question. You don't need to answer.

DR Oh. 🐼

THE FIRST TEN YEARS

SOUTH O' THE
HIGHWAY
...AND NORTH, TOO

Dan's Papers' South O' the Highway column has always been a favorite with readers, especially those who have found their own names among the celebrity news. Originating as "The Good Life," South O' the Highway started its illustrious run in the May 25, 1990 issue and has become the must-read, unofficial chronicle of bold-faced happenings in the Hamptons, building its following with fun, glamorous items, such as these highlights from the first 10 years.

5/25/1990

Will **Marty Eichards** be living at that beautiful house on Gin Lane this summer? With the passing of his wife, Mary Lee Johnson, friends wondered if legal squabbling over the house would flare up between Marty and his late wife's lawyer-son and her five other children. Marty says he's in the house this year. A friend of the lawyer-son says... maybe. **Jerry Finklestein**, who owned the house before Mary Lee did, will again be back on Gin Lane this summer.

Are Cablevision executives out here starting to worry after the brouhaha involving Time-Warner's Manhattan operation and the NYC officials? A warning to watch service and pricing.

The New York Times' "Week in Review" section has an article headlined "For Some Authors Book Publishers Pay Millions Without a Word." Cited are **Tom Wolfe**, of Southampton, to whom Farrar, Straus and Giroux, and Bantam have offered from \$5 to \$7 million, and **Tom Harris**, of Sag Harbor (just returned from 6 months in Miami), whose contract with Dell Publishing Co. calls for \$5.2 million for his next two books.

Edward Rice, who lives quietly in Sagaponack, and is often seen bicycling around these parts, has written *Captain Sir Richard Francis Burton—The Secret Agent Who Made the Pilgrimage to Mecca, Discovered the Kama Sutra, and Brought the Arabian Knights to the West* (Charles Scribner's Sons \$35). **Anthony Burgess** reviewed as The Lead One in *The Times Book Review* last Sunday. "Mr. Rice's telling of the tales," says the tough-minded Burgess, "is first class." Good work, Ed!

Composer/conductor **Lukas Foss** and his artist wife, **Cornelia**, will not be spending the summer in their Bridgehampton house, so composer-singer **Betty Comden** has rented it. Lukas has been invited back as artist-in-residence in the Berkshires.

Stella Adler, the favorite acting coach of **Marlon Brando**, **Shelley Winters**, **Farley Granger**, and dozens of others who made it big, says this is her last summer teaching Hollywood types in L.A. She will be spending much more time in the future in her Water Mill pad.



BILLY JOEL

6/1/1990

Billy Joel, resident of East Hampton, is suing his ex-agent for \$90,000,000 for mismanagement of funds. That's big-time mismanagement!

9/27/1991

Author **Kurt Vonnegut**, of Sagaponack, is off to Italy for a couple of weeks. His new book, a

compilation of articles and essays, is getting good reviews.

11/8/1991

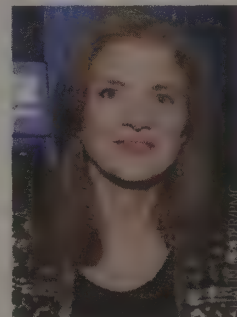
Ex-Beatle **Paul McCartney** of East Hampton is starring in a new movie, *Get Back*, directed by **Richard Lester**, now at Baronet Theatre. Wife **Linda** (nee **Eastman**, as in Lily Pond Lane) is in it, natch, along with some folks named **Hamish**, **Stuart**, **Robbie McIntosh**, **Wix Wickens** and **Chris Witten**.

3/6/1992

Sybil Christopher of Sag Harbor, one-time wife of the late Richard Burton, and entrepreneur of the political nightclub Arthur's, is one of the forces behind the burgeoning Bay Street Theatre Festival, an ambitious new undertaking. **Emma Walton** (daughter of **Julie Andrews** and set designer **Tony Walton**), joins her as artistic director. A benefit performance of "Death and the Maiden" starring **Glenn Close**, **Richard Dreyfuss** and **Gene Hackman**, directed by **Mike Nichols**, is scheduled for Tuesday, March 10, with a pre-theatre reception at the Tavern on the Green. For tickets call 212-932-9045. Guild Hall has a benefit for the same show scheduled on April 8, with a pre-theatre dinner at "21."

3/13/1992

Fashion buffs in the know caught **Isaac Mizrahi** on his bike... **Caroline Kennedy Schlossberg** was at the King Kullen in Bridgehampton last Saturday with her two



CAROLINE KENNEDY

adorable daughters. This week *Dan's Papers* colleague **Hannah Dinkel** got a glimpse of Southampton Supervisor **Fred Thiele** jogging (probably a good time to think through some of those tough problems of Town management).



STEVEN SPIELBERG

3/20/1992

That big kid **Steven Spielberg** has become a daddy again. **Kate Capshaw** and he were married in East Hampton in October, you may remember. Now they have produced their second child, an 8-pound, 3-ounce son named **Sawyer**, already. Spielberg also

has a 6-year-old, **Max**, from his marriage to actress **Amy Irving**, and actress Capshaw has a 15-year-old daughter from an earlier marriage.

Alan Alda of *Water Mill* stars in the new Neil Simon play, *Jake's Women*, directed as usual, by the brilliant **Gene Saks** of East Hampton.

Where **Christie Brinkley** and **Billy Joel** will send their daughter, **Alexa**, to school next season was the subject of a front page article in the *New York Observer* last week. Will she continue at the Waterfront School? Will she go over to the Hampton Day School or end up at the nearby grammar school in Amagansett? Should anyone, except the Joel family, care?



CHRISTIE BRINKLEY

7/9/1993

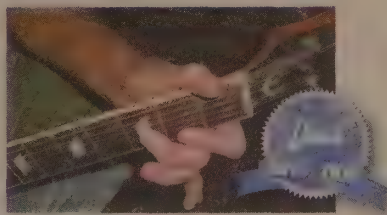
ARF (Animal Rescue Fund of the Hamptons) has a potpourri of benefit events this season. A tennis tournament, headed by chairman **Dick Cavett** of Montauk, offers players a chance to compete against such sports as **Chuck Scarborough**, **Eli Wallach**, **Dina Merrill** and **Judy Light** (and maybe **Mayor Dinkins**). A donation of \$175 buys you a player's package. Call 212-751-3672 for info.

7/16/1993

Prince Albert and **Princess Caroline** of Monaco will be in Southampton around the middle of August following the Red Cross Ball in Monte Carlo on August 6. Already planned for their arrival is a party at the Old Stove Pub in Bridgehampton. Princess Caroline is planning on moving to New York this fall and will be taking on duties as Monaco's Ambassador to the United Nations. Monaco was admitted to the United Nations this spring.

CONTINUED ON PAGE 40

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COUNTRY: GERMANY
LANGUAGE: ENGLISH, POLISH, YIDDISH
96 MIN: 2016

Young filmmaker Isabel Gathof searches out Oppenheim's descendants and heritage in Germany, France and Israel, on the occasion of the world's first monument built to the artist. Oppenheim was born in 1882 in Frankfurt am Main. He is often regarded as the first Jewish painter of the modern era. His work was informed by his cultural and religious roots at a time when many of his German Jewish contemporaries chose to convert to Christianity.



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Albert Kotin, John Little, Juan Miro, Kyle Morris,
Charlotte Park, Raymond Parker, Larry Rivers, Jack Roth,
Hedda Sterne, Esteban Vicente, Corinne West,
Jane Wilson, Andy Warhol and others.*



CONTINUED FROM PAGE 39

8/6/1993

Another **Barbra Streisand** sighting: She was the guest of **Donna Karan** in the Hamptons over the weekend. Or so says the Beverly Hills magazine called 213.



DONNA KARAN

9/30/1994

Hard to tell that it was off-season based on the big turnout at the **James Van Der Zee** opening at **Glenn Horowitz** Bookseller on Newtown Lane last weekend. The new book by the legendary Harlem photographer and Horowitz's collection of African-American memorabilia, including **James Baldwin's** letters home predicting doom in Birmingham, books signed by **Martin Luther King** and treatises on slavery from 1808, had the room packed all afternoon. The only other no-show was Mrs. Horowitz—*Newsday* cartoonist and writer **M.G. Lord**—who was out buying her husband a birthday present.

11/11/1994

Edward Albee of Montauk, whose play, *Three Tall Women*, is still towering over other off-Broadway shows with its hot tickets in big demand, is not planning to bring the show to Broadway. Producers plan to keep the show just where it is at the Promenade Theater. Stellar audience members **Faye Dunaway**, **Tom Cruise**, and **Stephen Sondheim** didn't seem to mind the trip.

9/15/1995

Was that **Harrison Ford**, his wife and two children at Gurney's Inn Resort and Spa in Montauk this past weekend? They couldn't have chosen a more beautiful place for a getaway.

9/1/2000

Hamptonites **Sarah Jessica Parker** and **Kim Cattrall** of *Sex in the City*, joined Sarah's husband **Matthew Broderick** and **Cynthia Nixon** at the home of producer **Darren Star** for a party in East Hampton. Star produces the program. Among those attending were **Rob Thomas** and his wife **Marisol**, **Ralph Macchio**, **Adam Goldberg**, **Sean Maher**, **Christian Campbell** and **Rick Hoffman**, also writer **Candace Bushnell**, ICM agent **Elaine Goldsmith-Thomas** and *Instyle* editor **Martha Nelson** who co-hosted the party.

Read more South O' the Highway every day at DansPapers.com.

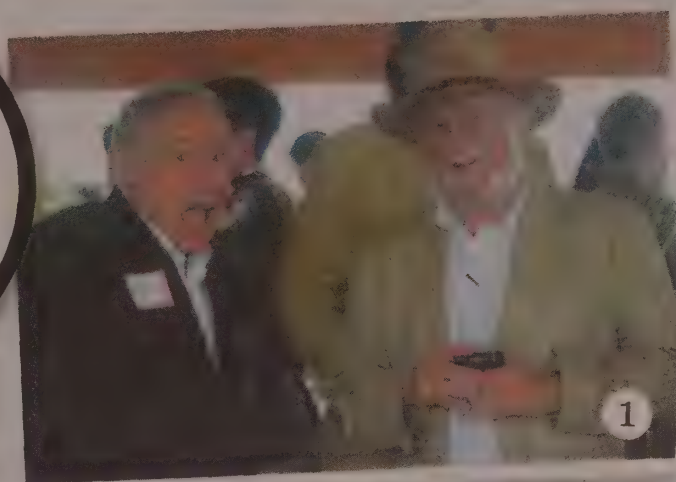
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Picture Yourself with Dan Rattiner

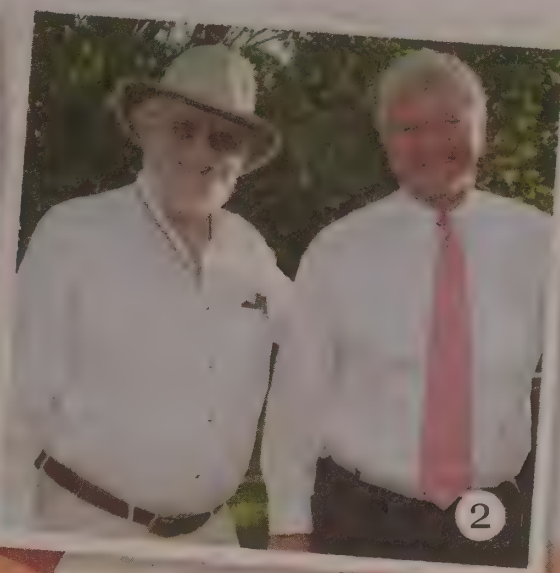
"Hey, isn't that Dan? Yeah, him, the man in the hat. Let's get a picture with him!" If you've uttered some variation on that over the years, you are certainly not alone.

Name a Hamptons event worth photographing and Dan has been there, smiling and bringing smiles to everyone in the crowd.

Photographs from the Dan's Papers archives



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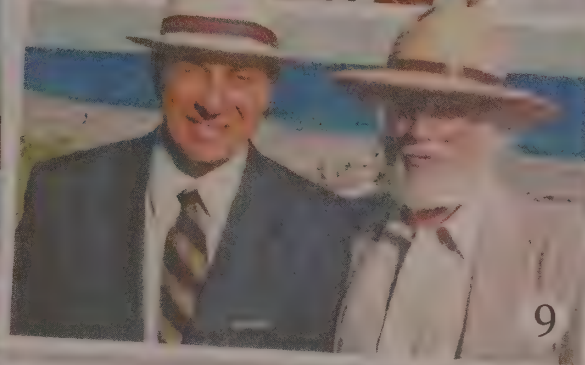
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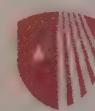


9

1. Mel Brooks and Dan
2. Dan, New York State Assemblyman Fred Thiele
3. Dan Rattiner, Leif Hope
4. Authors Dick Cavett, Carl Bernstein, Daniel Simone, Dan, Robert Caro at Dan's Papers Literary Festival
5. Martha Stewart, Dan and his wife, Chris Wasserstein
6. Dan Rattiner, overall winner Richard Temerian, PotatoHampton 2012
7. Dan and Robert Irvine Judge Grill Hampton
8. Mrs. Claus and Santa arrive from the North Pole for the Santa Parade in East Hampton
9. Mario Cuomo and Dan



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The Hamptons Subway Newsletter

ALONG WITH THE NEW YORK SUBWAY SYSTEM, THE HAMPTONS SUBWAY IS THE ONLY UNDERGROUND TRANSIT SYSTEM IN THE STATE OF NEW YORK

BY DAN RATTINER

Every week for the past decade, I've been running a column in the paper called "The Hamptons Subway Newsletter," which consists of the newsletter that a subway system might write every week if there were a subway system (which there isn't) and which "Dan's Papers" as a courtesy would reprint.

Usually it's about outrageous things that go wrong on the subway system. Up and down escalators that go berserk. A Miss Subway System contest that in the end allows men, children and dogs and cats to enter as well as women. Wedding rings that have to be picked up on the tracks after wives angrily rip them off and toss them. Things like that. Last week, our new marketing director (there is always a new marketing director) announced a new service on the subway. Write your name on a piece of cardboard, hold it up under your chin, turn to face the surveillance camera in the subway car, raise your hand and smile. The picture will be found on the footage by an intern before the end of the week, plucked out and posted on your Facebook account. Absolutely free.—Dan

Here we present the first-ever edition of "The Hampton Subway Newsletter." Mind the gap.

COMMISSIONER'S INTRODUCTION

As the longtime Commissioner of the Hamptons Subway, I am proud to introduce this reprint of the very first Hamptons Subway newsletter. It is available only because of the splendid decision by *Dan's Papers* 10 years ago when the first train left the Montauk Yards, to reprint all of these newsletters as a public service, in sequence, on the particular Friday they were needed thus bringing the news of the subway system to a greater segment of the public than we were able to do on our own. As this is all these years later, this present offering is important because the *Dan's Papers* reprints are all that is left of these old newsletters. Sadly, the originals—and we were saving them—had to be thrown out from the basement of the Hamptons Subway building in Hampton Bays during a mold removal operation in 2014. This is living history! Which, shall I dare say it? This is what *Dan's Papers* is known for! And we expect nothing less!

—Commissioner Bill Aspinall

November 4–11, 2007

Total Riders: 5,217

Total Riders Miles: 51,414

Employee of the Week: Ben Harris, Union Chief, Maintenance Crew, Montauk Yard

Delays: There will be numerous delays along the entire subway line for the next few days as the Department of Homeland Security does a thorough search of all the stations and lines.

Advisory: Officials from the Federal Department of Transportation will be inspecting the new subway tunnel between Shinnecock and Sunrise for construction irregularities next Monday.

Wanted: German Shepherd guard dogs. Will pay top dollar, depending on the level of training. Call 631-4SU-BWAYX.

VANDALS GRAFFITI CARS. CLEANED IN A DAY

The Hamptons Subway maintenance team working in the Montauk Subway Yard cleaned the spray can graffiti that appeared in less than twelve hours on the side of all the subway cars on Halloween night.

"A few riders may have seen some subway cars all spray-painted on the morning of November 1," Commissioner Aspinall said, "But after that, the cars were all gleaming and shining like new again."

The security breach occurred at the Montauk Subway Yard sometime between midnight and 6 a.m. on Halloween, when unknown perpetrators picked the lock on the gate of the barbed wire topped chain link fence that surrounds the yard, went inside, with spray paint, and painted up the cars with phrases such as WHOOOOO, GHOST, WITCHES BREW. The perpetrators were gone before the first shift of maintenance workers arrived at 6 a.m.

All of the German Shepherd guard dogs that keep the yard safe at night were missing. It is not clear when they got out, if they got out on their own, or if they got out when the perpetrators came.

"At the present time, we have no suspects," said Montauk Police Chief Brendan. "But we do have clues. Two wooden broomsticks were found at the site. Also a Darth Vader mask. There are fingerprints on the empty spray cans. The spray cans were not on the premises before that night, nor were the two broomsticks."

Maintenance people were called in from all other stations for this emergency, and the graffiti was scrubbed off the subway cars very quickly. The last graffiti was removed around 11 a.m.

Homeland security Agents have been called in to inspect the entire line to see if some of these perpetrators were still hiding somewhere on the line underground, a possibility since the yard entrance to the underground line is on the property.

COMMISSIONER BILL ASPINALL'S MESSAGE

It was a dastardly, cowardly act that was perpetrated on the subway riding public on Halloween when persons unknown entered the subway grounds at Montauk. The extra overtime spent to remove it, of course, will have to be borne by the taxpayers. You can bet that we will leave no stone unturned until these criminals are brought to justice.

On the other hand, I want to compliment our maintenance crew on the speed with which this graffiti was removed under the direction of Union Chief Ben Harris. Harris has been selected employee of the week. It is so noted at the start of this newsletter.

On another note, I want to allay public fears about the rumors that the Federal Transportation Authority will be shutting down the new Shinnecock to Sunrise Shuttle over construction irregularities. It is true that there is a little bump on this subway halfway between the two stations. The tunnels were built in a hurry from both ends to meet up in the middle. As it is a six-mile total run, you might expect it to be a little off. I would not worry about it.

As for the German Shepherd guard dogs that apparently got out during the spray painting of the trains on Halloween night, I would like to note that we are seeking replacements and hope to have the yard secured soon. We now have the yard manned 24 hours a day by regular employees, an assignment that might stretch our regular service thin, particularly at token purchasing booths, but we will continue to man Montauk, paying overtime, until the new dog replacements are found or justice is served.

In the meantime, help us try to find our German Shepherds. They are probably off in the woods of Montauk somewhere. If you see them, do not approach them, as they are highly trained and quite fierce. Instead, call 631-4SU-BWAYX and we will come pick them up.

The German Shepherds look very much like all the German shepherds I saw in Montauk yesterday on leashes, prancing along with their masters. I'm told there has been a surge in the popularity of these wonderful dogs in recent days. I hadn't been in Montauk in a while. It is good to see such happy dog owners with their pets. At least now you know what to look for. 🐕

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Police BLOTTER

For nearly three decades, *Dan's Papers* readers have eagerly thumbed through each week's issue to read the wild and often unbelievable tales from our famous Police Blotter. This fan-favorite section has seen quite an evolution, starting as a list of car accidents, thefts and neighborhood complaints in *The Montauk Pioneer*, to a more curated collection of only the weird, stranger than fiction stories in *Dan's Papers*. In time, we began adding a bit of commentary or jokes with the true stories, and that eventually gave way to a bit of fiction peppered in with the real reports.

Today, as most of our dedicated readers know, the Blotter has become a place for farce and satire, regularly taking shots at hot-button issues, hypocritical behavior and unfair practices, as we see them, in the Hamptons and North Fork. Some of these posts, especially with the advent of the internet and DansPapers.com, became viral sensations, both locally and internationally. All of them feature the Hamptons Police Department, which, of course, does not exist, but we've become accustomed to comments from readers who believe the tall tales, or calls from people and organizations looking to confirm their veracity.

"From the Police Blotter" originated in the April 14, 1988 edition of *The Montauk Pioneer*, which was the publication's first issue as, what Dan called at the time, "a full-blown newspaper designed to cover every aspect of the town." In those early days, as Dan worked to be the paper of record for Montauk, the blotter covered more typical crimes and incidents, including numerous fender benders and a handful of thefts. It was hardly sensational stuff.

Eventually, *Dan's Papers* added a Police Blotter to its pages, but we may have had some internal arguments about this decision. In the February 16, 1990 issue, contributor Jerry Cimisi wrote an editorial about police blotters in the local press, asking, "Is It Fair to Publish Such a Thing in a Weekly Paper?" Clearly, Dan and his team decided that, yes, it's just fine.

What we believe to be the very first Police Blotter in *Dan's Papers*, which had no byline, appeared two months later as "POLICE BLOTTER: Another Interesting Week at Headquarters" in the April 20, 1990 issue. Among more serious entries—such as the story of two men leaving a child in the car as they attempted to burglarize a Southampton home—the section took aim at the amusing or quirky stories.

APRIL 20, 1990

On April 6, [name redacted], a 20-year-old Southampton College student, was charged with criminal trespass and criminal mischief after allegedly breaking into a Southampton woman's home and making a sandwich. [Redacted] apparently thought he was at the home of his girlfriend. According to the woman, he was neither violent nor threatening.

The following week, in the April 27, 1990 issue, our Police Blotter was first listed alongside regular weekly features, such as Elaine K.G. Benson's art column, Classifieds, "Movies" listings, Letters and the like. It still used the "Another Interesting Week at Headquarters" title and had a strikingly similar story to the previous week.

APRIL 27, 1990

A burglar broke into a Mattituck home, opened a can of beer and had some food before leaving. The homeowner reported that nothing else was missing.

Probably the craziest story from those early entries, the May 4, 1990 blotter recounted an incident at Wolfie's Full Moon Café in Springs, where the owner received a notice he'd violated East Hampton Fire Code because a waffle iron—which had no plug and was part of Elaine Grove's "Little Drummer Boy" sculpture on display in the dining room—ignored the Town's ban on "open flame cooking devices" in restaurant dining rooms. The fire inspector was quoted saying, "I don't see how anyone can take a waffle and turn it into a sculpture."

On May 11 of that year, the weekly roundup of crimes became "The Best of the Police Blotter," later becoming simply "Police Blotter," and continued to offer a list of the paper's favorite crimes and police reports in each issue. Here are some standouts through the years.

MAY 25, 1990

A twelve-foot length of intestine was found caught under the front of a Long Island Rail Road train on Saturday, May 12. Detectives and a state environmental officer called to the scene believed that it probably belonged to a large animal. The intestine was sent to the County Medical Examiner for positive identification.

MARCH 6, 1992

The blood of a dead mouse was smeared inside a maintenance locker at the Mattituck airport last week. The Mattituck man who owns said locker told police that his padlock was cut, the mouse blood smeared and a threatening note left. Police already have a suspect, but no arrests have been made as of this writing.

OCTOBER 15, 1993

Consideration for his passenger's bodily functions got a Great Neck man arrested on October 1. [Redacted] reportedly pulled over to allow the aforementioned passenger to vomit when police came by to see what was going on. The vomiting was legal, but the aforementioned driver had allegedly been drinking. He was charged with DWI.

AUGUST 15, 2008

A hybrid bicycle was stolen in Sag Harbor. The bicycle is a hybrid of pedaling power and electric motor power. Police are ruling out gas stations as a possible location where they might find the suspect.

OCTOBER 21, 2011

A gray Vespa was stolen from a garage in East Hampton. The keys of the Vespa were in the ignition. The Vespa was worth \$8,000. Police are looking for a man wearing sunglasses, a scarf, smoking a cigarette, and saying "Ciao" all the time.

AUGUST 31, 2012 – MCGUMBUS AND BENGAL TIGER ARE REDDIT FAMOUS

Blotter staple Old Man McGumbus, who is infamous for his shenanigans on Shelter Island, found fame—becoming the top story on Reddit, one of the world's most popular websites—after *Dan's Papers* published this Police Blotter item about him. The old man's reputation was cemented from then on, and he has since appeared in dozens of absurd stories—even getting an in-depth profile in *The New Republic* on December 28, 2015.

SHELTER ISLAND

Old Man McGumbus, 106 years old and former World War II hand-to-hand combat instructor, was in the middle of his morning Tai-Chi routine on the beach when he noticed a live Bengal tiger there. The Old Man approached the tiger and attempted to tame it by speaking softly and quietly. "Easy girl, easy," he repeated while holding up a stick. The tiger had escaped from a home on Shelter Island and is owned as a house pet. The Old Man then used his belt to harness the tiger. By the end of the entire incident, the Old Man and his tiger were seen sleeping next to each other on the side of the road.

McGumbus wasn't the only Police Blotter item to cause a stir. Find these headlines online and read the associated stories at DansPapers.com.

6/8/15 – Hamptons Police Submarine Makes First Arrest

6/19/15 – Hamptons Police Spend \$1.3M on Unmarked Luxury Cars

7/14/15 – Man Claims Responsibility for Fish Kills: First with Guns, Then with Knives, Then with Bare Hands

7/26/15 – Man Lost in Privet Hedge


5/26/17 – Man Launched by Leaf Blower Returns Home, Haunted but Alive

6/11/17 – New Wealth Detectors Are Keeping Poverty Out of the Hamptons This Season

1/9/19 – Hamptons Police Seek Thief Who Stole \$42 Million from Parked Car

2/17/19 – Hamptons Police May Stop Accepting Cash to Not Release Mugshots

You can read Police Blotter each week in *Dan's Papers* and at DansPapers.com.



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According to PSEG Long Island, if energy consumption doesn't diminish, new transmission lines will be built. Source: PSEG Long Island Request for Proposals - South Fork Resources 2015. South Fork Peak Savers is under contract to PSEG Long Island to help South Fork communities save energy by providing incentives and education that motivate change.
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Dan Reflects on 60 Summers

OUR FOUNDING FATHER



BY DAN RATTINER

Yes, it's true. Much to my surprise, I am 80 years old. Frankly, I don't know how that happened.

It's also true that, on the occasion of the 60th summer of Dan's Papers, the staff has invited me to tell the full story of this newspaper I founded and have spent all my life nurturing. They said write it as long as you want. So here goes. I hope you are not disappointed.

The newspaper began in 1959 as a thought in my head two days before Christmas, when I came home to Montauk for the holidays from my sophomore year at the University of Rochester. The president of the country at that time was Dwight D. Eisenhower. A few years earlier, a senator from Minnesota, Joe McCarthy, headed up a Congressional committee determined to either ruin the reputations or throw into jail anyone who had socialist leanings or positive feelings toward communism. He was doing it on television, something that had never been done before, and it appeared he might subpoena the president himself and seize control of the government. My mom and dad, who were not

communists, did at that time throw away from their own library a half-dozen books they owned about communism. "I can't believe I have to do this," my dad said.

Eventually, cooler heads prevailed and McCarthy was censured by the Senate. He died soon thereafter. And freedom of speech was preserved. It was in this atmosphere, in my teenage years, that I began to think about what I wanted to do with my life when I grew up.

People think I am a local boy, but I am not. I grew up in Millburn, New Jersey, where my father worked as the sales manager of a national cosmetics company that had its main office in Manhattan. We lived in the suburbs in a nice house. I have a sister who came along when I was seven. And when I was 15, in 1955, dad left the firm and took his family along to Montauk, a five-hour drive away, to a store there called White's Pharmacy. He had bought this store. He was going through a midlife crisis, and he wanted a simpler life in a small town. And he remembered he had a Pharmacy degree and a license to practice in the State of New York. So he'd buy a pharmacy in New York and he'd take us all along.

None of us, except dad, had ever been to

Montauk before. The only reference I had for the place was when weather forecasters spoke of it, either on the radio or on one of the seven black-and-white TV stations based in New York City we received at that time.

That first day we came to Montauk, I was stunned by the beauty of it. Nothing in my life had prepared me for it. It was windswept, wild, hilly, with views in every direction of the ocean and bay. The air was cool and salty. The remains of a failed attempt to develop the place years earlier were still there and now pretty much abandoned—a dude ranch, a polo field, the Yacht Club, the Surf Club, the golf course, the English Tudor Montauk Manor Hotel high on a hill next to its enclosed glass tennis court building, at that time falling to ruin.

"Downtown," as I soon found out—which this developer Carl Fisher had laid out with roads and sidewalks crisscrossing what had been a field—continued as a field but featured one seven-story-tall abandoned skyscraper facing a plaza. There were also about 10 stores on the "Main Street," all a block from the Atlantic Ocean. The pharmacy was on this street, so was the post office, a bar, a liquor store, a bait-and-tackle shop. All this had

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been built in the 1920s, abandoned in the 1930s, and then, over time, restored again. Also there, mostly on the grid of roads that the developer had set down, were about 20 brand new motels, built just a few years before we got there, some gas stations and stores and, off tucked away in other parts of the peninsula, as I soon found out, a small fishing village, an Air Force radar base and various cottage colonies.

For me, the most striking thing, sitting in the back seat with my sister as we scooted through the Hamptons—sleepy and little-known villages where businesses shut down for church on Sundays and dogs slept on the white line in the middle of the road—was this big hill you went down when you left Amagansett, with Montauk 10 miles further on. The temperature dropped suddenly by five degrees. There were billboards advertising this odd summer resort 10 miles ahead, and the music on the car radio—there was only AM radio then—turned to static. Also, as I soon found out, the signal from the seven New

York TV stations did, too. On TV in Montauk—this was long before cable—there were only three stations, all ABC affiliates from Connecticut and Rhode Island and all broadcasting the same shows at the same time. It was to stay that way for years.

I was studying for a degree in English at the University of Rochester at the time. I revered the famous American and English authors. I loved the various journals and newspapers from those times long ago. I found the newspapers of the era I was living in boring. But there was a ray of hope. My mother would get in the mail, once a week, a newspaper called the *Carolina Israelite*. It was a running commentary by a Jewish humorist who was stuck in North Carolina, by the name of Harry Golden. For example, he advocated AGAINST building a new superhighway through North Carolina for the New York crowd driving to Florida, which they did at the time. “Let them stop and spend some money when they get to North Carolina,” he wrote. I read this and enjoyed it as

my mother did. I’d become a writer in college. I worked on the college humor magazine. Maybe I could find a place to get my work published when I grew up.

In the years 1956 to 1959, I worked for my dad in the store during my summer vacation. I liked it at first, but soon took to daydreaming about the various stories the local folks in town told. By 1959, when my mom suggested I could get a degree in grad school in Pharmacy, I became alarmed at the idea. I would want to do something else. I wanted to be outdoors. And I wanted to be a humorist.

What I certainly had noticed by that Christmas vacation in 1959 was that there was a need for a newspaper in Montauk. Montauk may have been loved by its fishermen, yachtsmen and beachgoers, but it was treated with alarm by the people of East Hampton, whose

CONTINUED ON PAGE 48

60 Summers (CONTINUED FROM PAGE 47)

TIDES
MONTAUK BRANCH
JULY 1-15, 1960

TRAIN SCHEDULE
MONTAUK BRANCH

AIRLINE FLIGHTS
NEW YORK-MONTAUK SCHEDULE
FARE \$19.00 - ONE WAY

OPEN PARTY BOATS

Boat	Phone
Boat 1	2780
Boat 2	2781
Boat 3	2782
Boat 4	2783
Boat 5	2784
Boat 6	2785
Boat 7	2786
Boat 8	2787
Boat 9	2788
Boat 10	2789
Boat 11	2790
Boat 12	2791
Boat 13	2792
Boat 14	2793
Boat 15	2794
Boat 16	2795
Boat 17	2796
Boat 18	2797
Boat 19	2798
Boat 20	2799

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THE VIKING FLEET
FISHING TRIPS
4:15 a.m. Viking Star II
5:00 a.m. Viking Star
6:00 a.m. Viking

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One year free use of
MONTAUK DOWNS GOLF CLUB
OLYMPIC SIZE POOL
MONTAUK YACHT CLUB

MONTAUK YACHT CLUB

would buy it?

I knew *The East Hampton Star* sold 145 copies a week in Montauk because they sold it only in my dad's store and in Martell's, a stationery store further up Main Street. My dad sold 120. I asked Mr. Martell. He said they sold 25. That was it.

But 40 motels had lots of people staying in them. I did some math and made a few phone calls to a few of them that were open. I learned the average motel had 50 rooms, had an 80% occupancy rate in July and August, and had two in a room on average. The average stay was two or three days. That would mean about 3,000 people a week were in town (served by 850 locals, according to the census). I would publish, that first summer, every other week, and I'd print 5,000 copies and give them all away. This was a very novel idea at that time, giving a newspaper away free, something that, as far as I knew, had never been done before. I'd put stacks of the paper on the cigarette and soft drink machines in the lobbies of the motels, and I'd put them in all the stores and restaurants. I drove around town. There were 150 places of business. If I made it funny and beautiful and interesting, who would want to turn it away? I imagined everybody in town reading my newspaper.

I spent much of the rest of that vacation reading the history of Montauk in the East Hampton library—when I turned 17, I had passed my driving test and dad had bought Dr. Robbin's old Plymouth for me as a gift, and that was how I got around.

I spent the ensuing spring vacation in that library and also interviewed former rumrunners who lived in Montauk, who now in their later years had so many tales to tell. Also on that vacation I began going around town with my mockup to sell the advertising. Five thousand copies of an eight-page paper five times in the summer would cost me \$1,500—about \$15,000 in today's money. My dad told me he would approve of the effort if I could make as much as he paid me to clerk in the store, which was about that much. I aimed to make \$1,000 more than that. I had put 30 blank ads in my mockup. Each was 1/12 of a page. I wrote \$100 on each blank in pencil. Take the space for the summer for that amount. Thirty of those would fetch me \$3,000.

As near as I could see, the printing would be my only expense. I had a bedroom in my parent's house. I had access to a telephone. I had a desk and chair in my room. I had a car. Allow \$500 for whatever other expenses there might be, though I didn't see any. That would satisfy my dad's request.

Yes, I sold all 30 ads. They included my dad (who bought two squares,) Gurney's Inn, Gosman's Dock, Salivar's Restaurant, Martha Greene Real Estate, Perry B. Duryea and Son, the Viking Fleet and Tuma's Bait and Tackle. I also got an ad from the Montauk Improvement Company, which was handling the remains of Carl Fisher's resort enterprise at that time. Also in there were the Shagwong, Ruschmeyer's, the Crow's Nest and the Deep Hollow Ranch.

I asked for no money down. I didn't use contracts. I said their signature in the box they wanted in the mockup would do for that. I'd collect the money at the end of the summer, and, indeed, in the end, everybody paid.

I still remember July 1, 1960, when I delivered the 5,000 copies I had stayed up all night helping the printer create the

CONTINUED ON PAGE 50

newspaper was the only publication covering Montauk. They took every opportunity they could to denounce Montauk and its tourists, seemingly hoping to make it go away. They were proud of their more-than-300-year heritage in East Hampton, they were proud of their windmills and their summer social set and their old New England town founded in 1648. The idea began brewing in me over time that I should publish a newspaper for Montauk.

That Christmas vacation, while listening to a college football game between Army and Notre Dame on a New England radio station that came in loud and clear, I used newsprint, paste and crayon to create a mockup of a newspaper that could serve Montauk. Montauk was really a

frontier town. I considered calling it the Montauk Frontier. But when Jack Kennedy had won the election two months earlier using the slogan "New Frontier," I decided instead to call it *The Montauk Pioneer*.

I designed a logo showing where the stories could go and where the ads could go in this eight-page mock up. The stories would highlight the news of Montauk and feature its history, which included rumrunning, catching giant fish, Teddy Roosevelt and the failed development of Carl Fisher.

This newspaper would be published only in the summertime, when the tourists were staying at the 40 motels. Its first edition would be July 1, 1960. But how many should I print and who

The Montauk **PIONEER**



Volume 1, Number 1

JULY 1-13, 1960

TEN CENTS

This Issue:

- ★ *Montauk After Dark*
- ★ *3,000 Pound White Shark*
- ★ *Expressway To Montauk*
- ★ *Dunlap's Cove*

Movie Guide — Tide Table — Train Schedules — Fishing News

60 Summers (CONTINUED FROM PAGE 48)

night before. (A week before printing, my printer said he wouldn't let the paper out of his shop unless I handed him \$350. I was surprised at this but did not blame him. I suppose my dad would have footed that for me, but instead, I went back to some of the advertisers I'd sold and asked if they'd give me \$50 deposits. Nobody said no. When I got seven to do that, I had enough. And that's what I paid the printer with.)

Bundles of *The Montauk Pioneer* totaling 5,000 copies fit tightly in the passenger seat, the back seat and the trunk of Doc Robbin's car, with barely room for me to drive them back out east. I had written about a giant shark Frank Mundus had caught. I had written the story of Carl Fisher. I had a piece about rumrunners in it, and I had my name under an elaborate fake corporate shield showing a fishing rod crossed with a beach umbrella. Owner and Publisher. Underneath it said Founded 1960. It was 1960, so it was a joke. That was then.

I had filled a composition book with a zigzag drive through all the streets of Montauk to deliver the papers, 10 to 20 in a store or motel, all on the right, to the end of the street and then a turnaround so I could deliver the other side by also delivering on the right. I did not want to get run over. I delivered the bundles on my shoulder—in the same way my dad had shown me how to carry big boxes from the storeroom to the shelves out front in the store—and delivering papers took all day. At each destination, I plopped down 10 or a whole bundle of papers, cut the ribbon, told the person at the desk it was free and hoped they'd like it, and left. It was done blitzkrieg fashion. I never asked ahead of time, and as I had predicted, there were that day dozens of people to be seen reading what I wrote as I drove out from my last stop on my way to the beach, where, all tired and sweaty in t-shirt and shorts, I ran across the sand and dove happily through a wave and into the ocean.

It was all just wonderful.

I needed more pages for more ads and stories in the second issue. In the end, I made about \$3,000 that summer, enough for me to pay for my college without my parents' help at all. At the end of the summer, dad had a surprise for me. He took me to Plitt Ford in East Hampton (where the post office is today) and pointed at a shiny silver 1957 Ford Fairlane convertible with red leather seats and tailfins.

"It's yours," he said.

I loved my parents, particularly my dad, who in



subsequent years so often gave me advice that put me on the straight and narrow. He was beloved not only by me but by Montauk—he'd get up in the middle of the night to fill a prescription and deliver it to wherever it was needed. And he was beloved by his wife and daughter.

One excellent comment he offered me came eight years after this first year's editions. I had finished college and grad school in six years, coming home in the summertime to do *The Montauk Pioneer* each year, and I was now thinking a lot about what I ought to do now that my schooling was finished. I was thinking of the winter. The summer was obvious.

Indeed, during the next two years after college I had gotten various jobs in New York City, and none had lasted long. That first autumn, my mother told me she had a friend at *The New York Times* who said she could get me a job there. I went for an interview. I was to work in the City Room as the clerk to the Foreign Editor. I moved to a fleabag hotel in Times Square, across from where they had their building, thinking I'd stay there a week or so then find my own place. But in the City Room I was told the editor I would be working for was on a trip, and so I could work as one of the messenger boys until he got back. Two

weeks after starting with that, for pay half of what I would get as the clerk, I had what can only be described as a panic attack—no Foreign Editor had shown up—and was told to go home and take the week off. During the week off they called to say I was fired. "We can't have that," is what he said. "So you're blocked here. Try the *Herald Tribune*."

Then I got a job working as a copywriter trainee for Foote, Cone & Belding, an ad agency in the Pan Am Building. I liked the work and took on an apartment on West 10th Street, but in the heart of the winter, a new creative director arrived and fired everybody in our division to bring in his "own people." It broke my heart.

From there, a friend and I founded an underground newspaper called *The East Village Other*. After six months, however, I felt Montauk calling and so left. *The East Village Other* lasted another 10 years as a big counter-culture newspaper for New York City. But it was without me.

The next fall, I began walking around the city, trying to sell cartoons I had drawn. It got me some jobs—I had them in *Esquire*, *The Realist*, *The Saturday Review of Literature* and other publications, but it did not bring in enough to pay the rent. I vowed I'd go back to Montauk in the spring. In March, I had been down in St. Thomas with my roommate from grad school at Harvard two years before, and we'd

partied and had a good time, and I had befriended a New Yorker who had a business there and wanted to come home to New York.

"Dad," I told my father, "I've figured out what to do in the wintertime next year."

"What's that?"

"Well, I met this guy in St. Thomas who owns two 20-passenger launch boats. He has contracts with the cruise ships to take passengers back and forth between the ships and Charlotte Amalie, the resort town there, and he has put the business up for sale. It just operates during the winter resort season. I can buy it with no money down. Just some of the profits, for five years. What do you think?"

"I think that's the stupidest idea I ever heard," Dad said. "Why do you want to work all year? Your mom and I skinny down the store to just two employees and go to Mazatlan, Mexico for two months in the winter. Why don't you do something like that?"

"Well, I can't make enough to support myself for a full year with the money from just the summer paper in Montauk."

"Why not open another summer newspaper in East Hampton?" he suggested. "And if that works, you can open one

CONTINUED ON PAGE 52

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60 Summers (CONTINUED FROM PAGE 50)

the next summer in Southampton. You'd make a full living. And then you could go to Mazatlan to visit with us, or go to anywhere else in the world for that time of year. Most of the merchants do what we do."

Well, the truth was, I wasn't turning out to be any good at anything other than running my summer paper.

I told him I would see if I could sell ads in East Hampton. It will work, he said. I'll bet you \$50 dollars it will work. I took the bet. He paid up the following year. And I never cashed the check.

I did think, when I took on this task, though, that it could only work if I moved out of the house and rented something in East Hampton. Otherwise I was another foreigner, this time from Montauk. I was now 26 years old.

I couldn't afford the East Hampton rents. But somehow I found something. I had been visiting John Reed in late May, a man who owned a photography store on Newtown Lane in East Hampton, and I was there in the store to buy a good but used Nikon camera from him when I heard somebody calling him from the basement. He said he'd be right back. When he opened the door going down, I could see it was a brightly lit finished basement. A steel pole holding up the ceiling was striped as a candy cane. There was a table and chair with silverware set up next to it.

When he came back up after taking care of whatever was going on down there, I asked if he was living there, and he said he and his family were indeed doing that.

"We rented our house for the summer," he told me.

I told him I was looking for a place to live for the summer, too.

"Well, you should try to get what I got last summer," he said. "It was cheap last year, but this year I can't because it's become too risky."

The place he had rented the prior summer was now the centerpiece of an escalating divorce battle. Neither party would let the other live in it. It had been how Mr. Reed had been able to handle it the year before, cheap, but now full-blown war had broken out between the parties.

"If you rent from one," he told me, "the other will have you evicted. That's different from last year. I have a family, but you're a single guy. Maybe you could work it out."

I got a tour of the house the next day from the husband, who was in the rug-cleaning business. He had alcohol on his breath. The house was a former 40-by-20-foot single-story barracks building from the abandoned World War I army training camp in Yaphank. With the war over, it had been sold to a veteran named Lieutenant Keeler for \$1 in exchange for him moving it off the property at his own expense. In 1919, he had

mules tow it on a wagon to its present site on the south side of the Montauk Highway in East Hampton. It didn't have regular heat but instead had a gas heater in the floor in the center of the house. It had electricity and water. It sat on a quarter of an acre. The present owner told me he had bought it in his wife's name and I could live there if I just paid the monthly mortgage payments, which his wife was stiffing him for.

"How much is the mortgage?" I asked.

"\$52 a month." He said this pronouncing it as if it were a lot. A big deal.

"Give me a day to think it over," I said.

"Okay. But she'll try to throw you out."

That evening I went to see Saul Wolfe, an East Hampton lawyer who did work for my dad. He said go ahead and do it. Just change the locks.

"She'll get it back eventually," he said, "but it won't be until autumn. She could file papers to evict you, but I can hold her off till then with postponements. And then it won't matter."

So that's how I got my first house. The wife did come by. She was a polite English woman, but after trying the door, she demanded I leave. I opened the door and handed her my lawyer's business card. Call him, I said. She came back a day later, in tears, and I invited her in and we

*Four years later, with a new wife,
our new daughter and some prosperity,
I sold this place. I got \$22,000 for it.
More than double my money.
I've owned my own place since, trading up and up.
Never bought much more, but I was on the
merry-go-round and certainly
never regretted it.*

had tea and she told me how bad her husband was. Then she left and wished me well. That fall, I bought the place with enough money for the two of them to complete their divorce. It was \$9,250.

Four years later, with a new wife, our new daughter and some new prosperity, I sold this place. I got \$22,000 for it. More than double my money. I've owned my own place since, trading up and up. Never bought much more, but I was on the merry-go-round and certainly never regretted it.

Here I was, established. And with that done, I would like to tell about and thank some of the people who helped me along the way after that.

The first is Ron Ziel. In 1966, my dad had opened a brand new White's Pharmacy building he'd had constructed around the corner from the old one. It really was his own place now. There would be no more paying rent to a landlord at the old location. However, he made the decision to continue paying the rent on the old store for one year so it would be vacant and people would

get the idea they'd have to go around the corner for White's.

In this interval, I asked, and got permission from my dad, to establish my first office other than the one in my bedroom at the house. It would be in the prescription room at the back of the old store. It was there, one day in 1966, that I held a meeting with a scrawny kid my age who lived in Bridgehampton and was determined to start a narrow-gauge tourist railroad in that town. He was a railroad buff, and his idea was to lay the tracks on the old railroad right-of-way from the time, decades before, that the Long Island Rail Road did have a railroad train that went from Bridgehampton to Sag Harbor. That had been before World War II. During the war, the tracks were pulled up and the steel used for the war effort. Putting down new tracks would be perfect for a tourist train.

During the course of things—he showed me a photograph of a sign he had on the front lawn of his house, announcing the fact, THE SAG HARBOR & SCUTTLEHOLE RAILROAD—we began talking about the Montauk Lighthouse, about which I had learned the day before something new and shocking. He was a history buff and I wanted his opinion.

"Every year, the cliff in front of the lighthouse gets a few feet closer to it," I told Ron. "The cliff is crumbling. I called the lighthouse, and a Coast Guard official answered. I asked him what the number of feet the lighthouse was from the edge this year, and he told me it was 64 feet instead of 67 feet. But then he told me it didn't matter anymore, because the Coast Guard intends to build a steel tower further back on the property and abandon the lighthouse. It will be a ruin." I turned to Ron. "Do you think they can do that?"

"They've already done it with other lighthouses," he said. "It's a cost cutting measure. They dynamited the Hampton Bays Lighthouse."

"There is no Hampton Bays Lighthouse," I said.

"Not anymore. It got dynamited in 1948. There's a framed photo of it being dynamited—it's halfway down with a puff of smoke—on the wall in the barbershop where they cut my hair."

I wrote the story about the Sag Harbor and Scuttlehole Railroad, but nothing came of it. Meanwhile, the photo he told me about stuck in my mind. I called him and asked if he could get a copy of it. He said he would and did.

With that in hand, I published a front page of a subsequent issue in Montauk showing that lighthouse coming down with two big words for a headline: LIGHTHOUSE DYNAMITED. In the copy, I explained that this was the Hampton Bays Lighthouse but it most certainly could happen here.

That issue caused such a stir, I decided to form a one-man "Save the Montauk Lighthouse Committee," and with that asked readers to join me in a demonstration in the parking lot in front of the lighthouse

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60 Summers (CONTINUED FROM PAGE 52)



MORT ZUCKERMAN PITCHES AT UMPIRE DAN RATTINER LOOKS ON AT ONE OF THE MANY ARTIST & WRITER'S CHARITY SOFTBALL GAMES

But he's also the man who named Dan's Papers. At this point, our office was in a carriage house behind the Gay Real Estate Agency next to the new post office in East Hampton. We were publishing three newspapers—*The Montauk Pioneer*, the *East Hampton Summer Sun* and the *Southampton Summer Day*. People were calling us and the receptionist was answering the phone “newspapers.”

“Obviously this can't go on,” I told a meeting of the staff. “We have to have an overarching name. Like Nabisco. It's on the box. But there's nothing they sell that they call that. It's just the overarching name.”

I had two suggestions. “One is Ink Inc.” Nobody smiled. “The other is Summer Paper Publications.” Still nobody smiled. “It's like I'd just like to hear the receptionist say that when she answers the phone. Like Peter Piper Picks a Peck of Pickled Peppers.” Still nobody smiled.

“You should call it Dan's Papers,” Ron said. “Because that's what it is. Like Joe's Hots, if you sold hot dogs.”

And that's how Dan's Papers got its name. Soon thereafter they gave up their separate titles and all got to be called *Dan's Papers*.

Well, there was one exception. In 1969, a man named Bob King, who owned the Montauk-Caribbean Airlines (so much for winter-summer), called me up to say he wanted to schedule a regular airline service into Block Island, Rhode Island. He'd flown there to put an ad in their newspaper and found there was no newspaper.

He told me if I would put a newspaper on Block Island, he would put an ad in it. He flew me there in one of his planes and I met a woman who had run a mimeographed monthly called the *Hooter*. She told me she wouldn't run a newspaper there for a million dollars because opinions of some islanders were always so opposite the opinion of others. But she did lead me to an author who was famous for books she'd written about quarter horses. Her name was Nonie Self.

Nonie grew up a Virginia horsewoman and was about 70 when I met her, and she reluctantly agreed to take up the reins of *The Block Island Times*, as I called it. She is the next person I want to thank.

“It's a long shot,” I

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on the Saturday evening of Labor Day weekend at 9 p.m., just after dark.

“Bring a light. Lantern, flashlight, flare, torch, flaming baton, whatever you can light up.” I called it a Light-In.

Three thousand people came (*The New York Times* reported it at 1,500, but the local police said 3,000), I had marching bands, dignitaries giving speeches, some bagpipers and the local police and fire departments. It was a great show.

The Coast Guard did nothing about their order for the rest of the year, and the following summer we staged another Light-In. This time the Coast Guard announced they had abandoned their plans.

All this came to the attention of a woman named Georgina Reid, who, together with volunteers, devoted every Sunday to planting foliage on the cliff face to stop the erosion. She and her volunteers did this for 10 years! And they succeeded. Today, the lighthouse remains 64 feet from the edge.

Three years after the abandonment of their order, the Coast Guard invited Georgina Reid and me to a luncheon in our honor at their headquarters on Governors Island. We drove into the city together to the ferry dock, and the Coast Guard took us out. They presented me with a framed document reading “Certificate of Appreciation.” They presented Georgina with one that read “Certificate of Accomplishment.” It was a classy thing the Coast Guard did.

But I want to get back to Ron Ziel, who was

to be the Associate Publisher of this newspaper for the next 10 years. During this time, we'd shut down the office to go our separate ways in the wintertime. When my kids were little, I'd locate a place in the world I wanted to visit for four months a year—from November to March—and we'd go there and do that. We lived spending this time in the Canary Islands one year, in Maui, in Aix-en-Provence, France, in Panajachel, Guatemala, in St. Croix, in Luquillo, Puerto Rico and in Mazatlan, Mexico. We did this until the kids were ready for kindergarten. After that, when the kids were teenagers or off on their own, we went off to other destinations for a few weeks or a month, our trips including New Zealand, Turkey, Greece, South Africa, Moscow, Madeira, Japan and Berlin—which we went to see as the Berlin Wall was coming down.

Ron came back from his sojourn one year—he'd go alone or with a friend—to shoot photographs of steam engines around the world, which were to become images in famous hardcover books that he wrote. He returned with a pack of pictures taken in countries behind the Iron Curtain.

“You have to see these photographs,” he told me. He had them on a stack on the table. “It is rare to take photographs behind the Iron Curtain. This first one is Prague.” It was a picture of a steam engine. “Now here we are in Moscow.” Another steam engine. “And here's Warsaw.” Another steam engine. The backgrounds were blurred. The steam engine in the foreground was sharp and clear. The man was possessed.

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60 Summers (CONTINUED FROM PAGE 54)



said. "I count only 49 retail stores and restaurants on the island. That's just barely enough. But you could take around this mockup and see what you could do." I handed it to her.

A week later she called me.

"How did you make out?" I asked her.

"I sold them," she said.

"How many stores?"

"All of them. All 49."

Nonie told me she would write the paper, not me, because she knew the island and I did not, which was true, and she edited it for nine years, all summer, spending her winters with her husband, the colonel, at their home in San Miguel de Allende, Mexico. She grew it from its first edition of 8 pages in 1970 to nearly 60 pages an issue. Every issue she gathered up whatever material she had not yet sent to our office in Bridgehampton and flew with it on a Montauk-

Caribbean Airlines plane, and later a Block Island Airlines plane, to East Hampton Airport. She also did her shopping in Bridgehampton, even for food. It was cheaper than on Block Island. She'd fly back with shopping bags of stuff.

After a turn with another editor, Peter Wood, who succeeded Nonie, I sold the publication to Peter, and it is today the newspaper of record of Block Island.

The next person I wish to thank is Elaine Benson, the famous art gallery owner of Bridgehampton. In 1971 I sold the barracks building in East Hampton and bought a grand turn-of-the-century mansion on Lumber Lane in Bridgehampton. The following year, I bought a two-story private home on Main Street and converted it into a

new office, more centrally located in the chain of newspapers, and next door to, as I quickly found out, the Elaine Benson Art Gallery.

Until her death nearly 20 years later, in a place that increasingly began to be about painters and sculptors, she ran the most important art gallery in the community. She knew every dealer in the art world and nearly every artist and sculptor. Her gallery openings were legendary and she often entertained, and though I was half a generation younger than her, sometimes she included me and my wife in the proceedings.

Early on I asked her to write a column every week for the paper. I put her on the masthead as "Den Mother." She wrote about parties, gallery openings, marriages, friendships, trips and big art sales. For payment, she asked for a weekly stipend that would equal what she paid her cleaning lady for the

CONTINUED ON PAGE 58

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60 Summers (CONTINUED FROM PAGE 56)



week. I agreed, and as the cleaning lady's price went up, so did Elaine's stipend. I am so grateful for what she brought to the show. I was out selling advertising to merchants and writing humor and local news. She handled the social stuff. Her columns are priceless.

In 1988, after a five-year disastrous attempt to make a chain of Dan's Papers throughout America—including publishing unsuccessfully the first of the group in Martha's Vineyard, Maui, Marco Island, Cape Cod, Daytona and Nantucket—I was almost bankrupt, but didn't yet quite know it. When it became clearer to me, however, I sold a majority stake in the paper to a wealthy New York businessman named Jerry Finkelstein. He, essentially, saved the newspaper.

As minority owner, Jerry continued with me as Publisher and Editor—that was sort of a given—and he paid me handsomely. He also sort of upped my exposure to the world.

"Dan knows every bartender in the Hamptons," he once said to a friend. I was standing next to him at the time he said this, and of course the fact was not really true but everybody got the idea. "And I've got to get him out of that car."

I was at that time driving a bright red but dented 17-year-old Buick convertible, a Skylark.

And loving it.

I wouldn't hear from him for a while, but then he'd call. There was somebody he wanted me to meet and do a profile of. And so I came to meet so many of the new celebrities and billionaires who were now arriving out here. Everybody loved Jerry. Through his efforts, I met and wrote about John Catsimatidis, Roy Scheider, Bob Pittman, Alan Lomax, Mort Zuckerman, Barry Sonnenfeld, Jerry Della Femina, Barbara Corcoran, Bob Nederlander, Richard Adler, John Weitz, Martha Stewart, Bob Sillerman, Donald Trump, Ralph Destino, Chris Whittle, Ted Kheel, Steve Frankfurt, Wilbur Ross, D.A. Pennebaker, Keith Reinhard, Tom Paxton, Gladys Nederlander, Christie Brinkley, George Plimpton and so many others, either from him directly or others who knew him, and also through my own efforts.

Jerry had been a close associate of Governor Nelson Rockefeller, and after Jerry bought what was the largest house in Southampton at that time, the Governor came out in a helicopter for the weekend to visit him, landing on the front lawn. This was before my time with him, but vividly remembered by his sons Jimmy Finkelstein and Andy Stein, who he so adored.

As the newspapers merged and became Dan's Papers, I began running events during the summertime, not to raise money but for the publicity. Thus I began holding the Dan's Papers Kite Fly at Sagaponack, the Dan's Papers 10K PotatoHampton Minithon in Bridgehampton and the Dan's Papers They Made the Film Here Film Festival. This was back in the day when movies were being sold or rented as cassette tapes. I'd rent a copy of, say, *Sweet Liberty*, an Alan Alda production filmed almost entirely in Sag Harbor, and show it for free on a particular Saturday afternoon at a theater somewhere—for example, at the Arum Lecture Hall at Southampton College. I'd do this for six Saturday afternoons in a row. The Dan's Papers They Made the Movie Here Film Festival.

One of the funniest things that ever happened to me was at another event I founded, the Dan's Papers I Survived the Winter Party. It was held every year in late March at some disco or restaurant dining room and featured every hokey event I could think of. There was a talent show, a chili tasting contest, a beard-growing competition, a water slide and bouncy castle for the kids, T-shirts saying "I Survived" on them and square dancing. Someone once even suggested mud wrestling, but I thought that was an idea too far out there.

CONTINUED ON PAGE 60

INSTANT *NEW YORK TIMES* BESTSELLER

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The New York Times Book Review

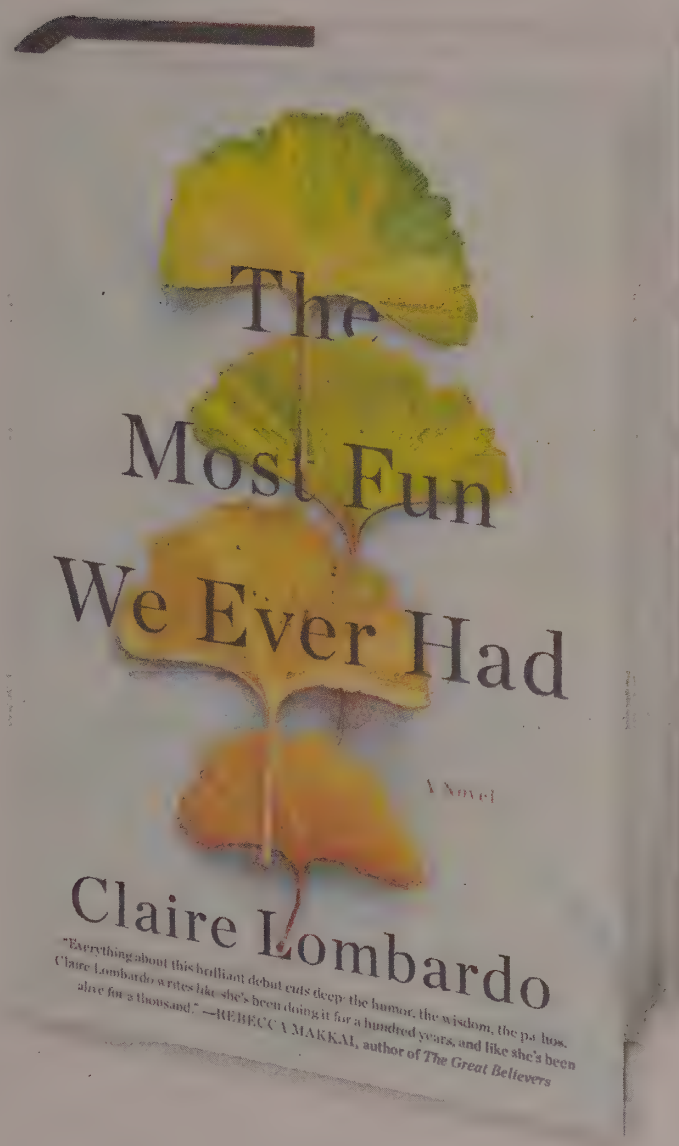
**“A
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absorbing
novel**

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yourself—a tender
and satisfyingly
positive take
on family.”

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and
brilliantly
written.”**

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The Washington Post*



“Outstanding...

[the] literary
love child of
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60 Summers (CONTINUED FROM PAGE 58)



THE FORMER HOME OF DAN'S PAPERS IN BRIDGEHAMPTON

So in its fifth year, which was the first year (and last) where I had anybody else but myself run this event, I was late showing up because of a big snowstorm. The event was held that year at Harborview, a catering hall where Long Beach Road and Noyac Road meet up in Sag Harbor. Or so I thought. I drove over there through the storm, the place had a big party going on, people greeted me, I grabbed some food from the buffet and sat down and then began to wonder about the fact that nobody looked familiar here. It all became clear in an instant.

A master of ceremonies got up to the microphone, the band stopped playing, and he said, "Would the bride and groom please come up and cut the cake?"

I was at the wrong party. I asked around. Someone had heard that my party was at the Harbor Cove at the other end of town. But couldn't I stay?

I headed quickly for a payphone—this was before cellphones—and from deep in the back of the coat closet where there was the only payphone, I put in a quarter to complete the connection beneath the fur coats dripping of snow, and the damp umbrellas and wet galoshes.

"I'll be right there," I said. I shouted this through gritted teeth to the party planner who was summoned to the Harbor Cove phone.

"We've started without you," she said.

I went through a terrible divorce in those years. I'd go out selling my ads to my loyal customers and wind up commiserating about what I was going through. They'd buy advertising, but increases in sales amounts were few. And then there was Florence Palmer, the next person I want to thank. Florence owned the Silver Sea Horse marina and restaurant on Three Mile Harbor Road. She'd

been a faithful customer for years, and after hearing my sad tale asked if I'd like to live on a 55-foot yacht for the summer at her place that some rich yachtsman had actually abandoned in one of the slips. It was in poor condition and had been used the year before by her staff, but in the upcoming year it was not needed for that purpose and I could stay there for free.

I took over this beautiful ship, a 1931 American Car and Foundry cruising yacht, called it *The Phoenix* and made it my home for the summer. On Saturday evenings when the sun would be going down, I'd hold covered-dish jam sessions on the sundeck in the stern, with banjo, guitar, drum, harmonica and whatever other instruments people would show up with. I'd put a small ad in the paper inviting anybody who would play to do so.

I'd also like to thank Eric Cohen of Sag Harbor, who invited me to live on a commune of some 35 people north of Route 27A in East Quogue for the winter that followed. I was an emotional wreck. The paper continued, but this commune, called Journey, helped me through. During my time there, the Dan's Papers delivery van, with a mattress thrown in the back, rushed Eric's wife Bobbie to the hospital, where, after going through labor, she gave birth to a daughter. Seventeen years later, that daughter was my son Adam's date for his junior prom.

Also, after the commune disbanded, Eric came to work as Office Manager of Dan's Papers for a number of years. He later ran a software company and, after that, became an officer of the John Jermain Library in Sag Harbor.

The next person I want to thank is Robert

David Lion Gardiner, the 17th Lord of Gardiner's Island. He was, during the beginning of the last half of the 20th century, the richest man in town. He helped me up when I fell down, literally, during this low point.

It was a rainy day, I had a sales pack under my arm and had just gotten out of a store and onto Main Street in East Hampton after a successful meeting with one of my customers. Skipping happily along on the sidewalk, I stepped into a crack and fell, scattering papers all over the street. I knew immediately, because of the sound that it made, that I had broken my left ankle, but I could only lie there, in pain, unable to get up.

I looked up and saw immediately who was taking charge of this situation. It was the 17th Lord of the Manor himself, in his blue blazer and tie, which he always wore, instructing people to call an ambulance and telling me to take it easy. He'd just been walking by when it happened.

I had met the Lord several years before. At this time, he was about 70 and I was about 40. He owned lots of property in town, a shopping center in Bay Shore and this private island off Amagansett that, 17 owners earlier, the first Gardiner, Lion Gardiner, had bought from the Montauk Indians in 1639.

I had met him in an odd way. Out of the blue one day after I'd been running the paper about 10 years, he called me up to invite me down to his marina, climb aboard his yacht *Laughing Lady* and take a tour of his island with him.

His whole life was about this island. It was all he talked about. He lived in a mansion on Main Street with his wife, Eunice, spent winters in Palm Beach and summers on the island. He took me and a staff photographer through the manor house on the island,

CONTINUED ON PAGE 62



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60 Summers (CONTINUED FROM PAGE 60)



A DRIVER ASLEEP AT THE WHEEL DID THIS

showed us the hanging tree where one of his ancestors had hung a murderer, showed us the beach where Captain Kidd had buried treasure and told the Fourth Lord of the Manor, John, in 1688, that if any of it wasn't there when he got back, he'd kill him. But Kidd never came back. He was caught and hung. So John dutifully returned all the gold to the crown after a few years.

The 17th lord told us about the time he went to the closing for the property he was leasing to the shopping center developers for the upcoming hundred years. It had to be postponed because he didn't have a title search. A week later, he returned with the original deed he'd dug out of the J.P. Morgan bank vault in Manhattan, which showed the sale from Wyandanch, the chief of the Montauks, to his ancestor. No sale had ever happened after that. That single piece of paper was his title search.

Robert David Lion Gardiner had been to Queen Elizabeth's coronation and had danced with the Queen. He had a list of Captain Kidd's treasure that was returned aboard ship from Boston and

showed it to her, asking if the list matched the list presented by the sailors who returned with the booty to London. She got the list. It didn't match. Some things had been purloined. A 300-year-old crime never known about and never solved. While in Europe, he commissioned Salvador Dali to paint a portrait of his wife. The resulting painting hung by the front door of his East Hampton mansion. She was very beautiful.

My favorite story he told was about a 17th-century grandfather clock. Made by one of the Dominys in East Hampton around 1680 and handed down to him, it had stopped working. He and his chauffeur were struggling to get it out of the back of his limousine in front of Corwith Jewelers on Main Street in Southampton to get it repaired when a dowager from the DuPont clan in Southampton strolled by.

"Oh, Mr. Gardiner, wherever did you buy that beautiful old clock?" she asked.

Old money from DuPont was new money to Gardiner.

"I didn't buy it," he said. "We had it made."

Gardiner bought a weekly ad in Dan's Papers for his marina every year. I'd bill him monthly. One year he cancelled it. When I asked him why, he said he had to write me 12 checks a year, and that was a lot. I kept him in the paper by agreeing to bill him annually.

And here he was, helping to put me on the gurney that the paramedics would wheel to the ambulance that had arrived there on Main Street for the trip to Southampton Hospital and the application of a cast I had to wear for six weeks.

By the way, someone asked me if I sued the Town for the crack in the sidewalk and I said no, I never did and never would. I was told the going rate to make such a lawsuit go away was \$17,000. Never happened.

During those years, I befriended a whole lot of millionaires who soon became billionaires. They had seemed ordinary folk who had a dream and made good on it. I respected that, although I disagreed with some of them about their political views.

Among them over the years were Wilbur Ross, who, when I met him (through Jerry), was the President of the Southampton Bath & Tennis Club and the Director of the Rothschild investment bank operation in America. Another was Bridgehampton's David Walentas, who had bought an abandoned section of Brooklyn waterfront and was converting it to a whole new neighborhood in that borough, which he called DUMBO (Down Under the Manhattan and Brooklyn Overpasses). A third, more recently, has been John Catsimatidis, who has developed supermarkets, gas stations and gas storage facilities, among them now in Northville near Riverhead. He recently had his hat in the ring to run for Mayor of New York. He also has just bought 77 WABC radio, which has the largest radio audience in the country. And he'd donated more than \$100,000 so a building on the property of the Bridgehampton Child Care & Recreation Center in Bridgehampton could be renovated. We named the building Margo's Cottage, in honor of his wife. (I am on the Board of Directors of the BCCRC.)

Among religious leaders in our community, I give thanks for the friendship and help of Father Alex Karloutsos of the Greek Orthodox Church in Southampton, and during his time, Evan Frankel, who spearheaded the creation of the Jewish Center of the Hamptons in East Hampton—which my dad said that, since we were among just a dozen Jewish families in the town, we could ill afford.

Among the members of the art and literary community, I give thanks for painter Leif Hope, who brought me in to be the balls-and-strikes umpire behind the mound for the Artist-Writers annual softball game in East Hampton, now in its 71st year. I played beginning in 1969 and became umpire in 1978. I still umpire the first few innings.

I also give thanks for my friendship with artist Mickey Paraskevas, whose talented drawings have accompanied the articles I write and graced the covers of this newspaper since the 1980s.

Among the literary set, I am thankful for the friendships I developed with George Plimpton, Irwin Shaw, Joe Heller and Kurt Vonnegut. A recent book about the life of Kurt Vonnegut features a chapter I wrote about our friendship and plucked from my

CONTINUED ON PAGE 64

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60 Summers (CONTINUED FROM PAGE 62)

The Last of the Summer Sun

I pointed to a copy of the East Hampton Summer Sun that was laying on the coffee table.

"We are changing the name of the newspaper," I said.

"To what?" he asked.

"To Dan's Papers."

"It is Dan's Papers."

"No it's not. Look. It's the East Hampton Summer Sun. It's been the East Hampton Summer Sun

for the last nineteen years."

"It's Dan's Papers."

"Read to me. What does it say right there on the front page."

"I don't care what it says. It's Dan's Papers."

What was the use. Changing the name of all the newspapers to Dan's Papers is simply an idea whose time has come. It came quite some time ago. I just never noticed it before.

-Dan Rattiner

Welcome
to
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Dan's Papers

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The East End Is Sinking

The great influx of our summer tourist population has apparently caused serious problems with the underpinnings of eastern Long Island. According to a report issued by the Seismological Institute of New York this week, the influx has actually caused the East End to sink one and a half inches since measurements were taken a year ago.

The slight sinking of the East End needs to be taken seriously by those concerned with the future of the area, the report continues. "It seems completely reasonable to the weight of the two million tourists who visited the East End this year. This rate is almost double what it was the year before."

According to the report, the actual sinking of the land at the East End has never occurred before. In previous years, the Seismological Institute has recorded tremors in our area, particularly around the Fourth of July when the crowds were present, but never any collapse of the underpinnings.

The President and Executive Council of the East End, a spokesman for the institute said, are going to be busy with the summer. The report, however, states that the summer is over. Now we have the winter. The report is a warning to the summer people.

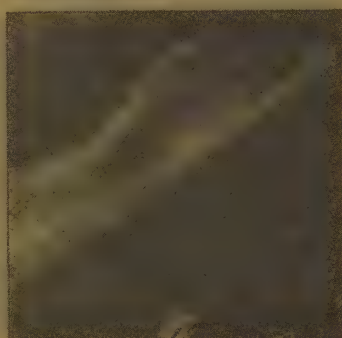
The spokesman added that the sinking was caused by the weight of the crowds who were present. In previous years, the Seismological Institute has recorded tremors in our area, particularly around the Fourth of July when the crowds were present, but never any collapse of the underpinnings.

inches.

During this past summer, there had been numerous reports from around the area that there was something wrong. Excessive high tides were reported in Amagansett and Hampton Bays. In Westhampton Beach, four homes were actually swept into the sea.

"Our best estimates show," the spokesman for the institute, "that at the present rate of visitor increase, the East End will be completely sunk by the year 2014. Then there will be nothing whatever left to visit."

Reaction to the Institute's report ranged from disbelief to anger.



"It's all a lot of hogwash," said Fred Fredson, a well-known developer. "It's simply a plot to stop the natural growth of the area. On the other hand, we have numerous pieces of land around which will become oceanfront within fifty years if these lunatics are correct. They are a very good bargain at the moment."

Pete Wilson, who is the President of Save Our Water Supply, commented that he believed it is not the weight of the visitors but the amount of water that the visitors drink which has caused the problem.

"When people drink up our watersupply underground," he said, "it moves the water above ground, creates a vacuum underneath and causes the earth above to pull down."

Wilson advocated limiting the number of visitors to the East End to future years, or at least the amount of water they drink.

The news was viewed favorably by opponents of the proposed automobile bypass. Obviously, a bypass would only bring more visitors to the East End. Planning as it should be, immediate termination.

Also critical were opponents of the Shoreham Nuclear Plant, which is almost on line further in toward New York City.

"If the East End sinks," a spokesman said, "then there won't be any people. If there are no people, then we won't need any power and if there is no power then we won't need Shoreham."

On the other hand, some people living here, particularly some of the more concerned summer people, were angered by the situation.

"Nothing is going to be done about this," Ed Rice, Vice President of a trucking firm on Wall Street and owner of a summerhome in Quogue said. "The town fathers want visitors and they're going to keep wanting visitors. You know we come (continues on next page)"

THE FIRST ONE OF DAN'S PAPERS
OFFICIALLY CALLED DAN'S PAPERS.

and direction provided by Richard Burns, an Englishman who 10 years ago bought Dan's Papers from a prior owner to become my senior partner in the venture. Richard is a beloved leader, very involved with our future, and with his considerable intelligence has expanded the scope of Dan's Papers into the company Dan's Hamptons Media, which includes Taste of Two Forks and GrillHampton and numerous other Hamptons' food-and-wine events and dinners, an ever-growing digital and social media business, the glossy magazine *Behind the Hedges* and much more. He even spurred me

on to develop the Dan's Papers Literary Prize for Nonfiction, which, since 2012, has awarded tens of thousands of dollars to more than a dozen winners of the prizes for writing excellence from among the hundreds upon hundreds of people who choose to enter essays in this competition. At our awards ceremony at the John Drew Theater at Guild Hall, we have had keynote speeches given by Robert Caro, Tom Wolfe, E.L. Doctorow, Carl Bernstein, Walter Isaacson, Dava Sobel, Gail Sheehy, Roger Rosenblatt, Jules Feiffer and numerous others.

Richard Burns also ordered a statue of me put up. It is 10 feet high and shows me riding atop a giant lobster, just where Sunrise Highway ends and County Road 39 begins, on the south side of the road. You may spot it in other locations around the Hamptons as well. Wave "Hi" when you see me. 🦞

own Random House memoir *In the Hamptons*. Even more recently, I developed a friendship with Robert Caro and his wife, Ina.

Among celebrities, I've had a longtime friendship with Billy Joel, who I first met when he came up to my office unannounced one day with his then-girlfriend, painter Carolyn Beegan, with the intent of getting a painting she had made on the cover of *Dan's Papers*. He came bearing Mallomars, which he had been told, correctly, I liked. I also had a longtime friendship with Roy Scheider and his wife, Brenda, and, more recently, a friendly relationship, I'd guess you'd call it, with Alec Baldwin, Jules Feiffer and Christie Brinkley.

Finally, I'd like to give thanks to some of the political leaders I have come to know, some of them very well. They have done wonderful things in helping to steer a course between

development and public works, and most have served for long periods of time. They are Mayor Mark Epley and Bill Hattrick of Southampton, State Assemblyman Fred Thiele, Mayor Paul Rickenbach in East Hampton, Town Supervisors Jay Schneiderman and Tony Bullock and Judy Hope in East Hampton, among others.

Among current businessmen and colleagues, I have been helped by and have great respect for the current Dan's Papers CEO and Publisher Steve McKenna and COO and Editorial Director Eric Feil. We share the same passions for the community and for the sort of feature writing that *Dan's Papers* has become famous for. I am also thankful for Oliver Peterson, for Lee Meyer and for David Taylor in the editorial department, and for Genevieve Horsburgh, our Creative Director, and all the rest of our staff.

Most of all, however, I am thankful for the help



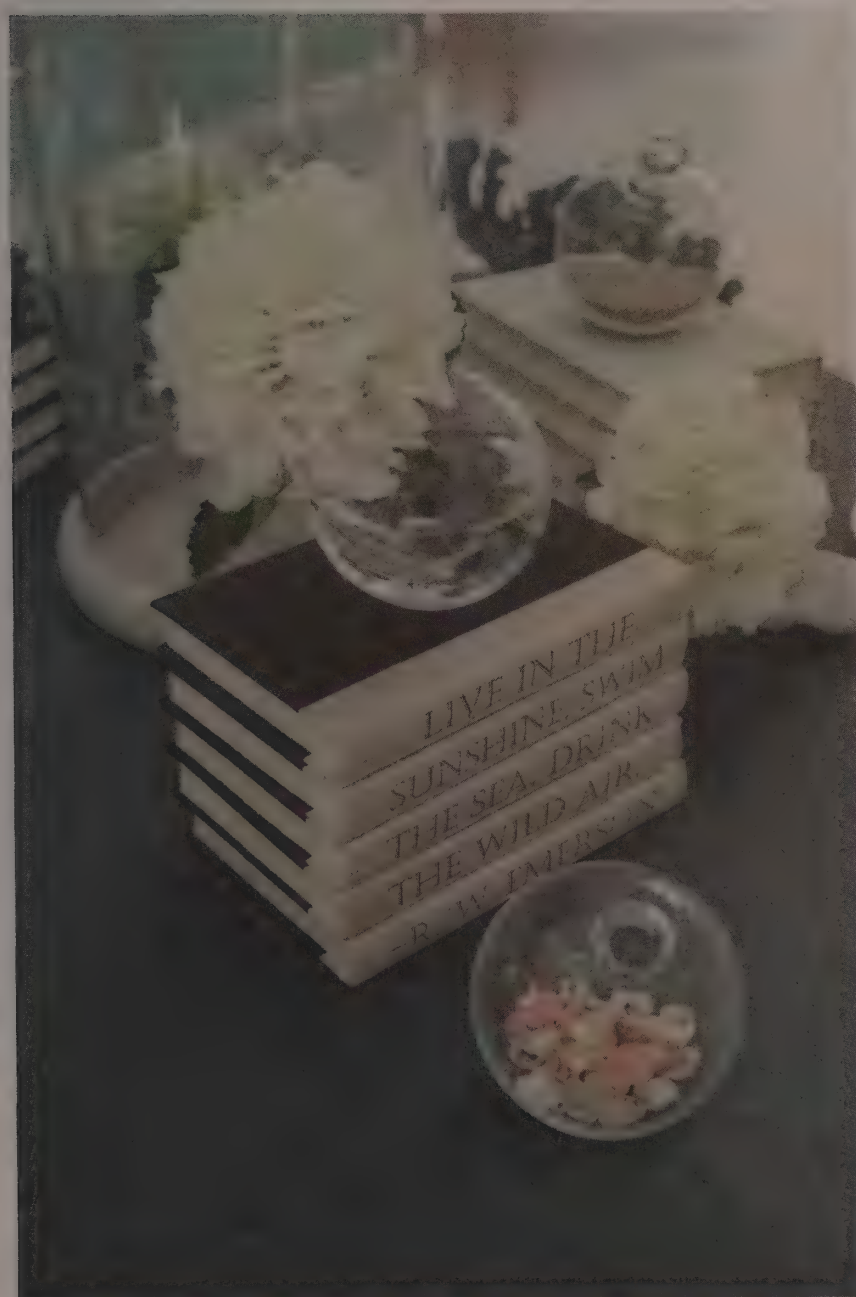
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SUMMERS

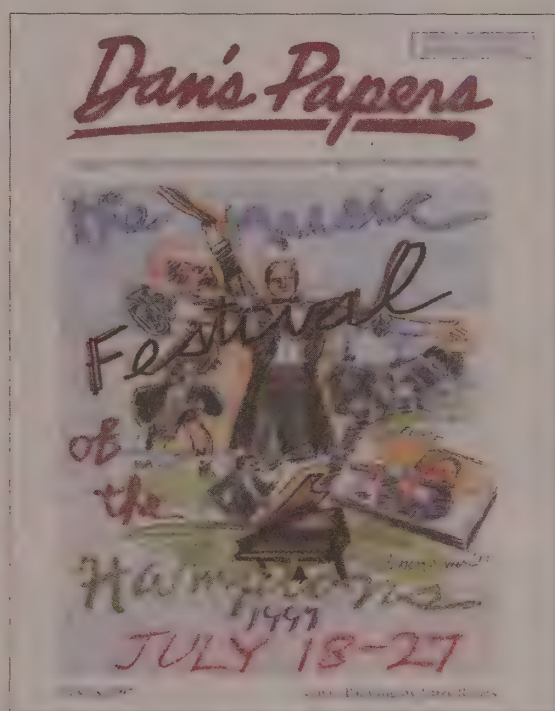
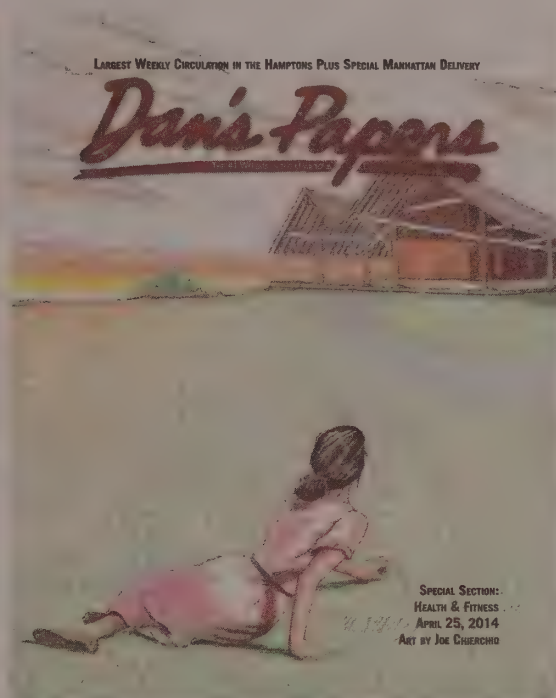
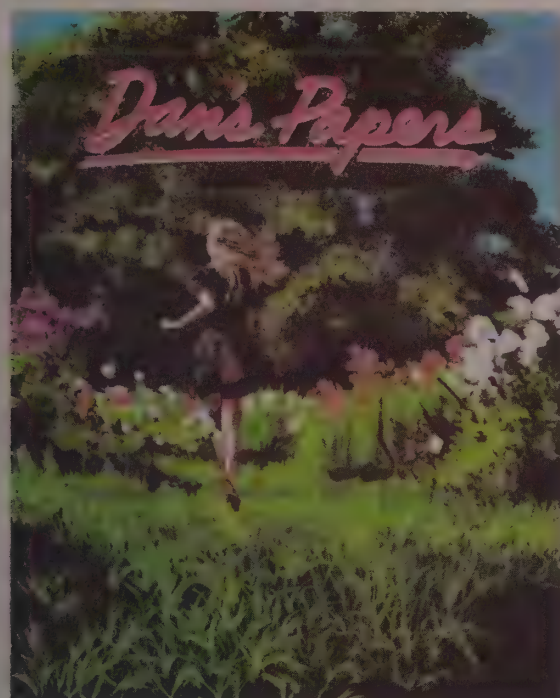
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How Artwork Came to Be on the Cover of *Dan's Papers*



BY DAN RATTINER

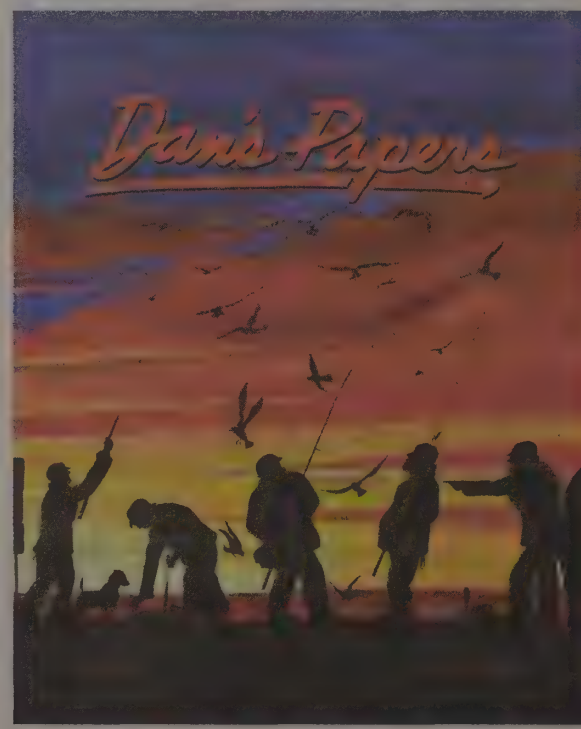
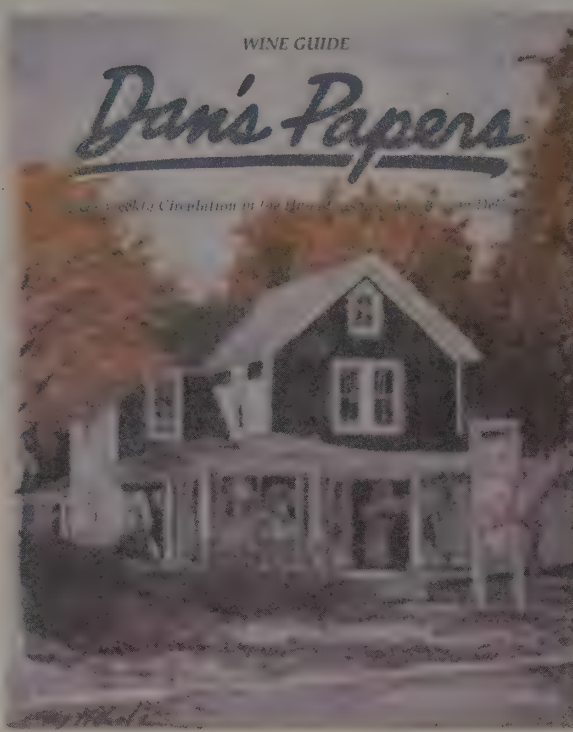
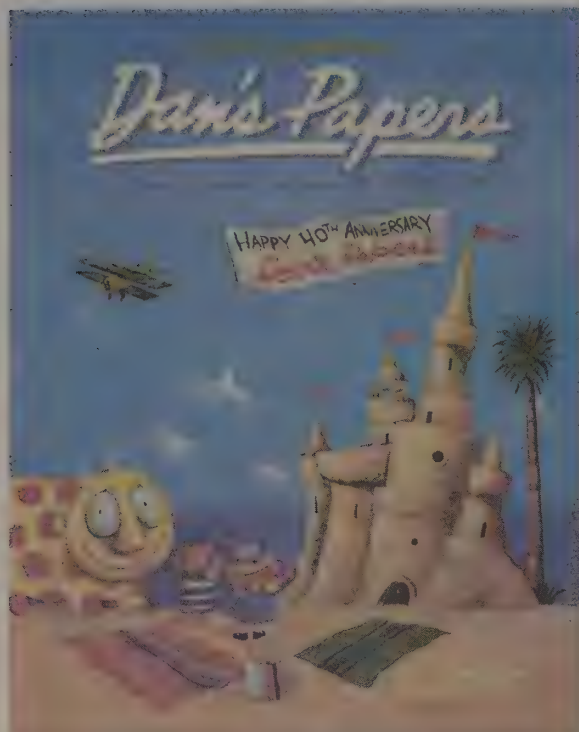
In 1985, Lee Krasner, the wife of Jackson Pollock, passed away, and in her will she asked that the home she and Jackson had shared for all those years be preserved as some kind of study center, or a center for the kind of abstract expressionist painting she and Jackson had done there. The house was located in Springs, only a couple blocks from my house. It was a fairly common house, with a wraparound porch and a backyard that overlooked a beautiful view of a big harbor. The East Hampton town supervisor at the time, Judy Hope, asked me to chair a committee to see if the town could arrange to buy the property and make it into some kind of study center. I took it.

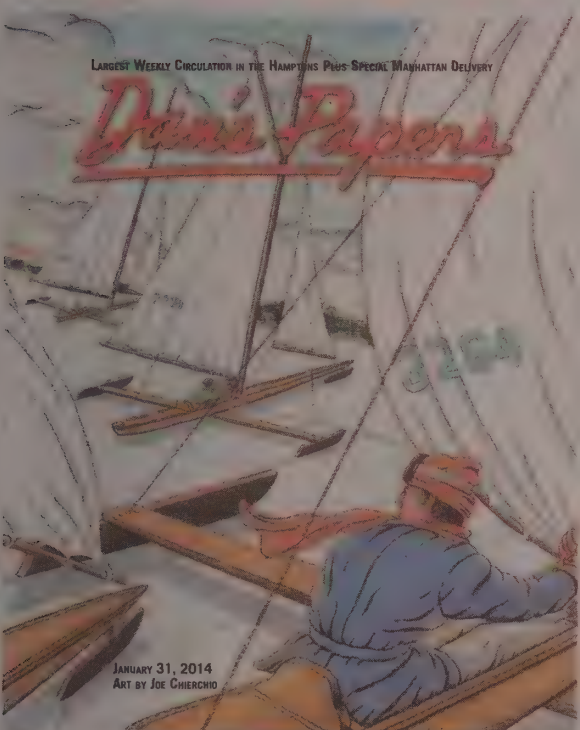
I had been publishing *Dan's Papers* by that time for about 25 years, and Judy knew that I knew some of the local artists. Anyway, I guess she thought this would be a good job for me. I had met Lee Krasner, and a couple years

before I had talked to her about her life with Jackson and the house itself. The interior had been kept up to almost exactly the way it had been since the mid-1940s, when they had moved in and his great paintings were done in the studio out back. So I decided we would hold meetings in this historic house around this big dining room table, and I invited many people from the art world and interviewed them and asked what they thought we should do. I also invited farmers and fishermen and merchants and other people in the community to give their ideas.

I presented a report to Judy after six months of this. I was very struck by not only the enthusiasm of the art community but the jealousies that I didn't know about, and all kinds of interesting things that had come up. In the end, the bankers who were handling the estate of Lee Krasner chose to have Stony Brook University take over the study house at the home on Springs Fireplace Road. I went to the party that was held there when they bought the place and spoke with the people who were going to

CONTINUED ON NEXT PAGE





be running it instead of us. Turns out they wanted to do just about exactly the same thing that we had come to the conclusion to do, which was to celebrate the abstract expressionist movement and the many painters who would come to live in Springs beginning around 1945.

That defeat had stuck in my mind. I'd thought everything I had done had been for nothing. But it had gotten me much more intimate contact with the art community as it was at that time, with some of the old abstract expressionists who had become quite famous—some still working, others not, while some of them had passed away—and new artists who would come in, hoping to match what had been done before and take things in a new direction.

One day in 1987 I was having dinner at the home of Johanna Vanderbeek, the widow of a great filmmaker who lived in the area, and around the table were a bunch of the artists and their husbands or wives. It was a raucous evening with lots of wine, and it occurred to me at that moment, being the publisher of *Dan's Papers*, that I should be doing something. I should help this art community in any way that I could, and one way I thought to do it would be to have beautiful covers of *Dan's Papers*—which up until that time had just newsprint articles on the front page—that were painted by these artists, so I could showcase their work. And I wanted to do it every week. At that point, we were publishing 50 issues a year. Every week we could have a new painter, or some of them would repeat. It was obvious to me.

I brought it up to the people sitting around the table at that dinner, and a number of them said it was a good idea, but a couple of them also said you can't do this, you're going to have to pay these people, they're not just going to allow you to put their paintings up on a cover. I said, you know what, I think you're wrong. I think that they will be happy to be showcased on the cover, they'll lend us their paintings for this effort.

I decided at that point that the first artist I was going to approach was Elaine de Kooning. By that time she had become a fine painter in her own right, and although I had not met her husband, Willem de Kooning, I knew her because she and I had met on the beach in Sagaponack during the Kite Fly that *Dan's Papers* ran once every year. We had four judges at the kite fly, going around and giving out awards. They did their job well, went out with clipboards on the beach and chose the highest-flying and the 22 other categories. One year all had the name of Dan, but this particular year they all had the name Elaine.

It was Elaine Benson, who had an art gallery, and Elaine Steinbeck, who was the widow of John Steinbeck, and Elaine Danhouser and Elaine de Kooning. I came to know her, and I called her up and said, 'If I'm going to do this, I wanted to ask if you would be the first one on my cover,' and she invited me over to her studio so we could pick out something....

CONTINUED ON NEXT PAGE

Dan Remembers...

Elaine de Kooning's studio in 1987 was in a condominium, which I thought was very strange. She was at that time living separately from her husband—she had a stormy marriage with him, and sometimes they were together, sometimes not—and Willem was still up in a studio in Springs, while Elaine had this studio at this place called Good Friend Park, which was a series of condominiums on the turnpike leading to Sag Harbor. She suggested this painting she was doing. Her more recent works involved doing her version of cave paintings from 10,000 years ago that were found in France and had become well known. She felt these were very mystical, and they certainly were, and this painting—which as you see was very moody and almost angelic in some strange animalistic way—was the first of the covers I did for anyone.

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EAST HAMPTON SUMMER SUN

Inside: Summing Up the Summer of 1987



HONORING THE ARTISTS OF THE HAMPTONS
SEPTEMBER 11-17, 1987 ELAINE de KOONING

Saving the Montauk Lighthouse

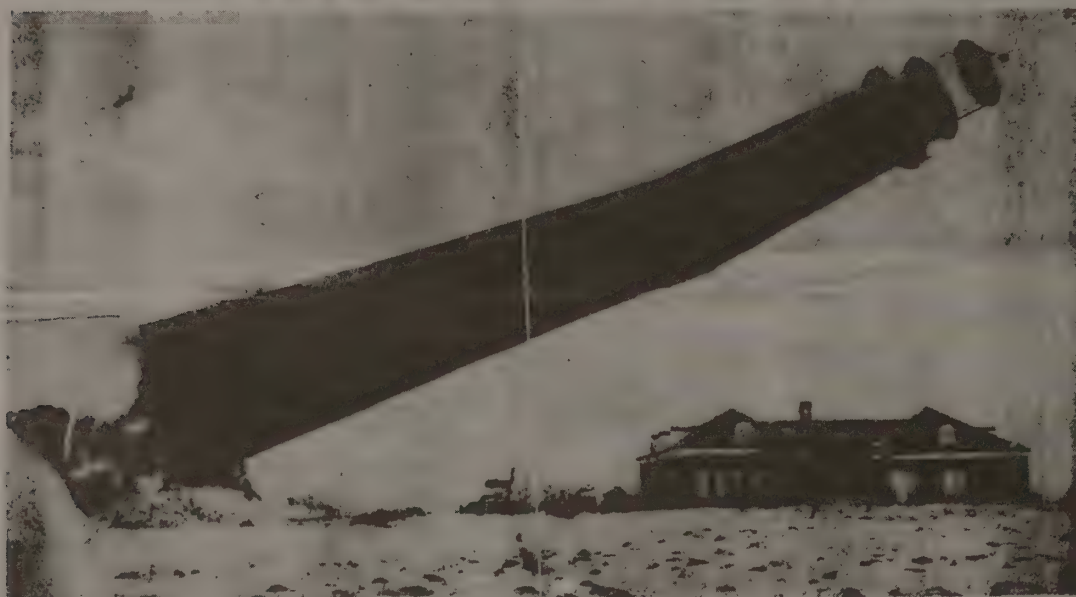
This article originally ran in the late June edition of the Montauk Pioneer in 1967

BY DAN RATTINER

The Montauk PIONEER

VOL. VIII No. 2
Late June 1967
Montauk, N. Y.
Complimentary

★ LIGHTHOUSE DYNAMITED ★



The Shinnecock Lighthouse, just 32 miles west of Montauk Lighthouse, was destroyed by dynamite in 1948. The lighthouse had been abandoned for several years after it had outlived its usefulness, and the historic building was destroyed by the government. A great furor followed the dynamiting

of the Shinnecock lighthouse since there had been no public debate about blowing it up. Everyone assumed the building to be a historical monument. However, since the job had already been done and the lighthouse lay in ruins, there was little the public could do. This remarkable photo

was taken by a government photographer just moments before the beautiful brick structure crashed to earth. (A complete story of the Shinnecock lighthouse appears on page 9.) There is fear that the Montauk Lighthouse will suffer a similar fate when it outlives its usefulness in the near future.

On The Brink

The United States Coast Guard, which runs the Montauk Lighthouse, is showing considerable concern about the future of Montauk Light. The cliffs on which the lighthouse stands are slowly being eroded away by wind and rain, and though the lighthouse was originally built 297 feet from the shore, a safe distance it was thought at the time, it is today only 57 feet from the cliff's edge in some directions.

Once a month, the crew of the Montauk lighthouse goes out between the lighthouse structure and the cliff's edge to measure the remaining distance. They measure on the compass to the Northeast, due East and Southeast, the three sides on which the erosion is working, and submit the measurement to the Regional Coast Guard Headquarters on Governor's Island, New York.

"The three measurements we take each month give us a fair indication of the erosion," says Chief

Officer Kenneth Borrego at the Lighthouse, "but of course they don't tell the whole story. The erosion is from everywhere, not just three points, and though these points might hold their own for several years, the erosion is surely continuing in other areas. There is an old pipe sticking out of the cliff part of the way down and you can see that in the last six months it has become more and more exposed. There are two fan fences that we erected several years ago to protect people from the cliff's edge and the erosion is slowly working out the foundations from under them. Last week the first of the two collapsed over the edge, and I expect the second will go soon."

In recent years, the Coast Guard has tried several measures to stop the erosion. They built a large rock reef at the base of the cliff on the Southeast where the danger was greatest in the hopes that this would help. And in fact it has helped in breaking up the surf that pounds the Southeast corner, and it has helped the fishermen who use the rocks as a surfcasting stand, but it has done

which constantly tear at the cliff wall, periodically sending chunks of the wall down to the beach below.

This winter, when the Parks Department began building a new parking lot at the Point (which is now open), the Coast Guard requisitioned large quantities of fill from the Parks' operation and dumped the fill over the Southeast corner in an attempt to replace the cliff wall. The new fill immediately improved the measurement on the Southeast from a frighteningly close 48 feet back to 66 feet, but since then the erosion has begun again, particularly since the fill was fresh and loose, and has washed away a considerable part of it. The measurement for June, 1967 on the Southeast corner was back to 57 feet.

Can the erosion be stopped or will the Montauk Lighthouse collapse into the sea? At the moment, the Coast Guard engineers on Governor's Island are seriously studying the problem but have yet to come up with an answer. They have

The Hampton Bays Lighthouse, just 32 miles west of Montauk Lighthouse, was destroyed by dynamite in 1948. The lighthouse had been abandoned for several years after it had outlived its usefulness, and the historic building was destroyed by the government. A great furor followed the dynamiting of the Shinnecock Lighthouse since there had been no public debate about blowing it up. Everyone assumed the building to be a historical monument. However, since the job had already been done and the lighthouse lay in ruins, there was little the public could do. This remarkable photo was taken by a government photographer just moments before the beautiful brick structure crashed to Earth. There is fear that the Montauk Lighthouse will suffer a similar fate when it outlives its usefulness in the near future.

The United States Coast Guard, which runs the Montauk Lighthouse, is showing considerable concern about the future of Montauk Light. The cliffs on which the lighthouse stands are slowly being eroded away by wind and rain, and though the lighthouse was originally built 297 feet from the shore, a safe distance it was thought at the time, it is today only 57 feet from the cliff's edge in some directions. Once a month, the crew of the Montauk Lighthouse goes out between the lighthouse structure and the cliff's edge to measure the remaining distance. They measure on the compass to the Northeast, due East and Southeast, the three sides on which the erosion is working, and submit the measurement to the Regional Coast Guard Headquarters on Governor's Island, New York.

"The three measurements we take each month give us a fair indication of the erosion," says Chief Officer Kenneth Borrego at the Lighthouse, "but of course they don't tell the whole story. The erosion is from everywhere, not just three points, and though these points might hold their own for several years, the erosion is surely continuing in other areas. There is an old pipe sticking out of the cliff part of the way down and you can see that in the last six months it has become more and more exposed. There are two fan fences that we erected several years ago to protect people from the cliff's edge and the erosion is slowly working out the foundations from under them. Last week the first of the two collapsed over the edge, and I expect the second will go soon."

In recent years, the Coast Guard has tried several measures to stop the erosion. They built a large rock reef at the

CONTINUED ON PAGE 74

Come to the
LIGHT IN
FREE! EVERYONE INVITED!

**9 P.M. SATURDAY,
AUGUST 24**

In the picnic grounds at the foot of
the Montauk Lighthouse

9:00 the Cannon sounds starting the Light-In.

9:00-9:30 A demonstration of lights. Candles, flash-lights, lanterns, torches, light the darkness. See Jim McWilliams and his Electric Body and other events.

9:30 the Cannon sounds ending the Light-In.

Join the Committee; a non-profit organization, by
sending your name into this newspaper.

DRESS WARM & BRING A LIGHT
(candle, flashlight, lantern)

The Light-In is sponsored by the Save the Montauk Lighthouse Committee, Box 266, Montauk, New York. Our goal is the permanent preservation of Montauk Light as a National Museum. Inquiries invited.

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Lighthouse (CONTINUED FROM PAGE 72)**SAVE THE MONTAUK LIGHTHOUSE**

If erosion at Montauk Point continues at its present rate, the Montauk Lighthouse will shortly topple over the cliff and into the sea.

So far, this problem has all authorities stumped. The lighthouse, with walls seven feet thick, seems too heavy to move away from the cliff's edge, and no practical solution has been presented for the erosion problem, which continues unabated as you read this. But perhaps you can think of something. Anything. The wildest most hair-brained schemes sometimes have a glimmer of reality about them that can be seen by the experts. If you will put your mind to the problem outlined above, and can think of some proposal

whereby the Montauk Lighthouse can be saved, send it to us, the MONTAUK PIONEER, Box 266, Montauk, New York. We will award \$10 for the best proposal submitted. If you cannot think of anything, but would be interested in joining the SAVE THE MONTAUK LIGHTHOUSE Committee, just send us your name and address. We will keep you abreast of all developments, and will inform you in time how you might help too.

Name

Address

Zip

base of the cliff on the Southeast where the danger was greatest in the hopes that this would help. And in fact it has helped in breaking up the surf that pounds the Southeast corner, and it has helped the fishermen who use the rocks as a surfcasting stand, but it has done very little for the erosion. The main cause of the erosion is not the surf but the wind and rain, which constantly tear at the cliff wall, periodically sending chunks of the wall down to the beach below. This winter, when the Parks Department began building a new parking lot at the Point (which is now open), the Coast Guard requisitioned large quantities of fill from the Parks' operation and dumped the fill over the Southeast corner in an attempt to replace the cliff wall. The new fill immediately improved the measurement on the Southeast from a frighteningly close 48 feet back to 66 feet, but since then the erosion has begun again, particularly since the fill was fresh and loose, and has washed away a considerable part of it. The measurement for June, 1967 on the Southeast corner was back to 57 feet. Can the erosion be stopped or will the Montauk Lighthouse collapse into the sea?

At the moment, the Coast Guard engineers on Governor's Island are seriously studying the problem but have yet to come up with an answer. They have rejected the possibility of putting some sort of vegetation on the cliff's face since no plant life known could grow under the conditions on the cliff's face. They've rejected the possibility of putting a concrete cap on the cliff's face which would indeed stop the erosion entirely, since this is an uneconomic possibility. And they have rejected moving the lighthouse back from the cliff's edge, a possibility that would require enormous expense, since the walls of the building are all seven feet thick.

"We don't consider that this would be a wise expenditure of the taxpayer's money," said the public relations officer at the Coast Guard on Governors Island. "It would seem more in the realm of some preservation society or historical organization to provide the funds for the movement of the lighthouse." Indeed it would involve enormous expense to move the lighthouse back from the cliff's edge, and no one can even give the roughest idea of what this cost might be. But there is no doubt that the building could be moved. After all, entire castles have been moved, stone by stone, from Europe to America, and even out here, an eighty foot high brick chimney was moved in its entirety from one side of Shelter Island to the other just twenty miles away as long as 1906. So there is the technology. And there is the time. According to Coast Guard estimates, there

are at least twenty years before the lighthouse will be physically endangered by the erosion and in that time, much could happen. With the engineers at the Coast Guard working on the erosion problem, some new solution might present itself that could end the erosion quickly and cheaply. Or some newer technique for moving the lighthouse might be developed that again could solve the problem once and for all. It is the considered opinion of many people at the Coast Guard, however, that the eventual solution will be to dynamite the current lighthouse when it becomes endangered, just as the Shinnecock Lighthouse was dynamited, and then to build a tall steel lighttower back from the cliff's edge up by the road, with a light and horn on it run by remote control from the Star Island Coast Guard Station six

miles away. It may just be coincidence, but just weeks ago, a proposal was made to the Coast Guard Commander on Governors Island, and approved by him, for the "de-manning" of Montauk Light. The order has yet to be given, in fact, the Chief Officer at the lighthouse didn't even know about it, but when the order does come through, which should be within the year, all personnel will be removed from Montauk Light and the current mechanisms of the light, the horn, and the radio, will be run by remote control from the Star Island Coast Guard Station! According to the proposal, the present single light will be replaced by a new double light device, so that when one of the lights burns out, the second will automatically be turned on and at the same time, an alarm will sound at the Coast Guard Station on Star Island so that a man can be dispatched to the lighthouse to replace the burned out light. At present, the single light at the lighthouse burns out about every 70 days and there is a period of about fifteen minutes when the

lighthouse is entirely dark before the burned out bulb is replaced by hand. Other features of the approved proposal include an automatic fog warning system, a kind of seeing eye device that will automatically switch on the fog horn when the device senses the presence of fog around the Point. With these modern systems, it will be possible to "de-man" the lighthouse as the Coast Guard puts it, so that the entire Montauk Point will be run by remote control. There was no mention of the possibility of hiring a local Montauker to take a drive on up to the Point once a week to make sure nothing has blown up, but your editor thought it might be a nice gesture. In any case, by this time next year, the Montauk Light might be operating entirely by remote, and the step from there to a tall steel tower is not a very long one.

*“Though the lighthouse
was originally built
297 feet from the shore,
a safe distance though
it was at the time, it is today
only 57 feet from the cliff’s
edge in some directions.”*

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July 16, 2019
peter max
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View Insights



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TAKE TWO

20



Work is underway restoring and conserving the oldest house in Montauk, Second House

MODERN TREEHOUSE

A collaboration between Blaze Makoid and owner/builders results in a stunner



28

MY HAMPTONS

44



SIR IVAN

Philanthropist,
Recording Artist,
Superhero

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REAL ESTATE ROUND TABLE

The unmissable places that define the East End

MUST-SEE EAST END

The Montauk Lighthouse, Hook Pond, the Mecox Bay Cut, our ocean beaches... East End real estate insiders share the unforgettable places that define our very special corner of the



PATRICK McLAUGHLIN
DOUGLAS ELLIMAN REAL ESTATE

Obviously, it's all about the water here. One of my favorite things is to do a twilight dinner on the beach. It's my must-do every summer!



DOUG SABO
NEST SEEKERS INTERNATIONAL

For many people, the East End is defined by the big parties and events that happen here during the summer, all of which are great, but they have never been what defines the East End for me. There are so many places that make the East End special to me—from the Hayground School, where I worked my first summer job; Murf's in Sag Harbor; to the Montauk Lighthouse. That being said, I grew up on the water out here, either at Jackson's Marina, Southampton Peconic Beach and Tennis Club on North Road or Flying Point beach. Having traveled around the world, there is no place that comes close to our beaches. The water has always defined my East End experience. We have some of the best sunsets in the world, and there is nothing more quintessentially summer than a bonfire on the beach with friends and family.



ANGELA BOYER-STUMP
JOTHEDY'S INTERNATIONAL

Our ocean beaches are truly amazing, but the Mecox Bay "Cut" that separates Bridgehampton and Water Mill is beautiful. The beach setting where the bay meets the ocean is a favorite for swimming, surfing and bonfires. Sunsets are magical!



JUDI DESIDERIO
TOWN & COUNTRY REAL ESTATE

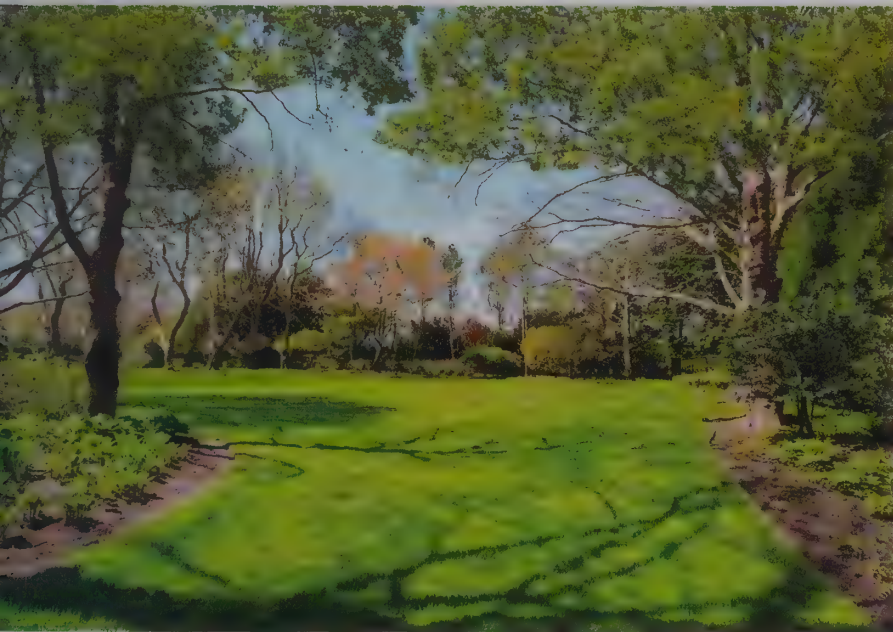
To me, Montauk defines the East End in its most raw and original way. Andy Warhol's estate remains my number one favorite piece of earth, even after 35 years and thousands of properties. It's heaven. And I do highly recommend getting out on the water in any kind of watercraft, from a yacht to a kayak. Mother Nature is very healing.

Southampton

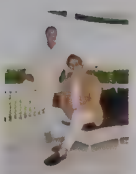
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REAL ESTATE ROUND TABLE

MUST-SEE EAST END

The unmissable places that define the East End



PAUL BRENNAN
DOUGLAS ELLIMAN REAL ESTATE

No doubt, the lighthouse in Montauk at sunrise or the view going east as you come into Montauk off the rise just past Second House. And Long Beach in Noyac offers without a doubt the most spectacular sunsets ever! I have always been in love with the view from the Drexler house in Bridgehampton—lawn, wetlands, Sag Pond, the cut, the ocean. To the north, Sagg Bridge and preserved farmland. It has every aspect of what made Bridgehampton beautiful!



TIM DAVIS
THE CORCORAN GROUP

The white sand Atlantic Ocean beaches.



MARTHA GUNDERSEN
BROWN HARRIS STEVENS

I would say driving along Further Lane toward the Maidstone Club, looking over Hook Pond, on a beautiful evening when sun is setting.



PAT PETRILLO
SOTHEBY'S INTERNATIONAL

I can't remember seeing to such an extent anywhere else the hedges, tall and small, fat and skinny, trimmed and wild that surround the homes from the Southampton estate section to Montauk.



MARY SLATTERY
THE CORCORAN GROUP

For me, three things define the East End. The Montauk Lighthouse and the extraordinary views from any scenic lookout on Old Montauk Highway would be my first choices, as both typify the natural beauty of our area. The third thing that defines the East End for me is Wyandanch Lane in Southampton and the stunning sycamore trees that form an arch over the street. It is stately and elegant and truly defines an aspirational aspect of East End life.

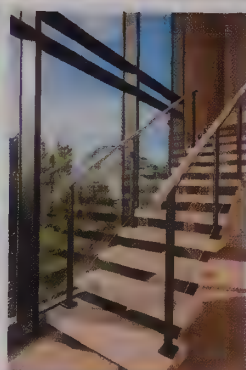


JOHN CHRISTOPHER
SOTHEBY'S INTERNATIONAL

A number of places come to mind, but there are two I recommend. They are the Hampton Classic and Dan's Taste of Two Forks. The Hampton Classic offers the opportunity to enjoy equine athleticism at its finest. Dan's Taste of Two Forks allows you to sample the various top-notch chefs and wines of the East End.

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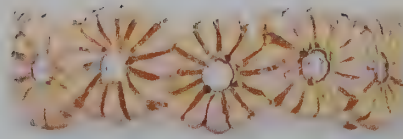
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seaside serenity

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OBJECTS OF OBSESSION HEAD TO TOE



hat trick

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make a splash

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**THE VIEW
FROM HERE**

I stand as on some mighty eagle's back,
Eastward the sea absorbing, viewing, / nothing but sea and sky
The tossing waves, the foam, the ships in the distance
The wild unrest, the snowy curling tops—
their inhs and urge and urge of waves
Seeking the shores forever
Whit, Whit, Whit



HEDGES INDEX

AUGUST 2, 2019

Price, 100' x 25' lots, Hither Hills, offered by *New York Mirror*, 1940 **\$100**

Sales price, similar size lot, Hither Hills, 2017 **\$1.395 million**

Year the Memory Motel was built by Frank "Cap" Roys and Marilyn "Snooks" Roys **1951**

Cost of martini, Memory Motel Seaglamor Cocktail Lounge, 1955 **\$1**

Cost of early bird dinner, Ruschmeyer's, 1969 **\$3.95**

Cost of least expensive menu item—French fries—Ruschmeyer's, 2019 **\$8**

Fare, Montauk to La Guardia Airport, Montauk-Caribbean Airways, 1966 **\$22.50**

Value of \$22.50 in 1966 dollars in 2019 **\$174**

Fare, Montauk to Teterboro Airport, Montauk Sky, 2019 **\$365**

Cost of Montauk house tour, including LIRR ticket from Penn Station and
dinner at Gurney's Inn, 1967 **\$20**



Sagaponack | \$9,995,000 | 7-BR, 6-BA, 3-Half BA | Sleek and modern estate on more than 1.5 acres styled by the acclaimed designer Benjamin Noriega Ortiz. No expense was spared on this residence. The ultimate in Hamptons elegance. **Web# H106792**



Amagansett | \$5,375,000 | 5-BR, 3.5-BA | Stunning renovated 1870's farmhouse is a rare find. Close to village, beaches and Jitney, this home has been renovated with contemporary brilliance fused with old world charm. **Web# H103349**



Sagaponack | \$5,195,000 | 7-BR, 6-BA, 2-Half-BA | **New Construction** | A luxurious home filled with modern comforts, stylish touches and attention to detail is nestled on approx. 2 acres with manicured gardens, and adjacent to a multi-acre reserve. **Web# H345717**



Sag Harbor | \$2,600,000 | 4-BR, 5.5-BA | This beautiful and freshly renovated home has it all. The open living great room with hardwood floors flows seamlessly to the chef's kitchen featuring top of the line appliances. **Web# H346497**



Southampton | \$1,950,000 | 4-BR, 4-BA | Beautiful home with vaulted ceilings and a first floor master suite. Two ensuite bedrooms upstairs with large walk-in closets. Heated pool with water fall and multiple decks. Perfect for entertaining. **Web# H17276**



Westhampton | \$1,695,000 | 4-BR, 2.5-BA | This traditional home has an inviting heated pool and is surrounded by beautiful landscaping. The sunny upgraded granite eat-in kitchen with brand new appliances is light and airy. **Web# H345127**



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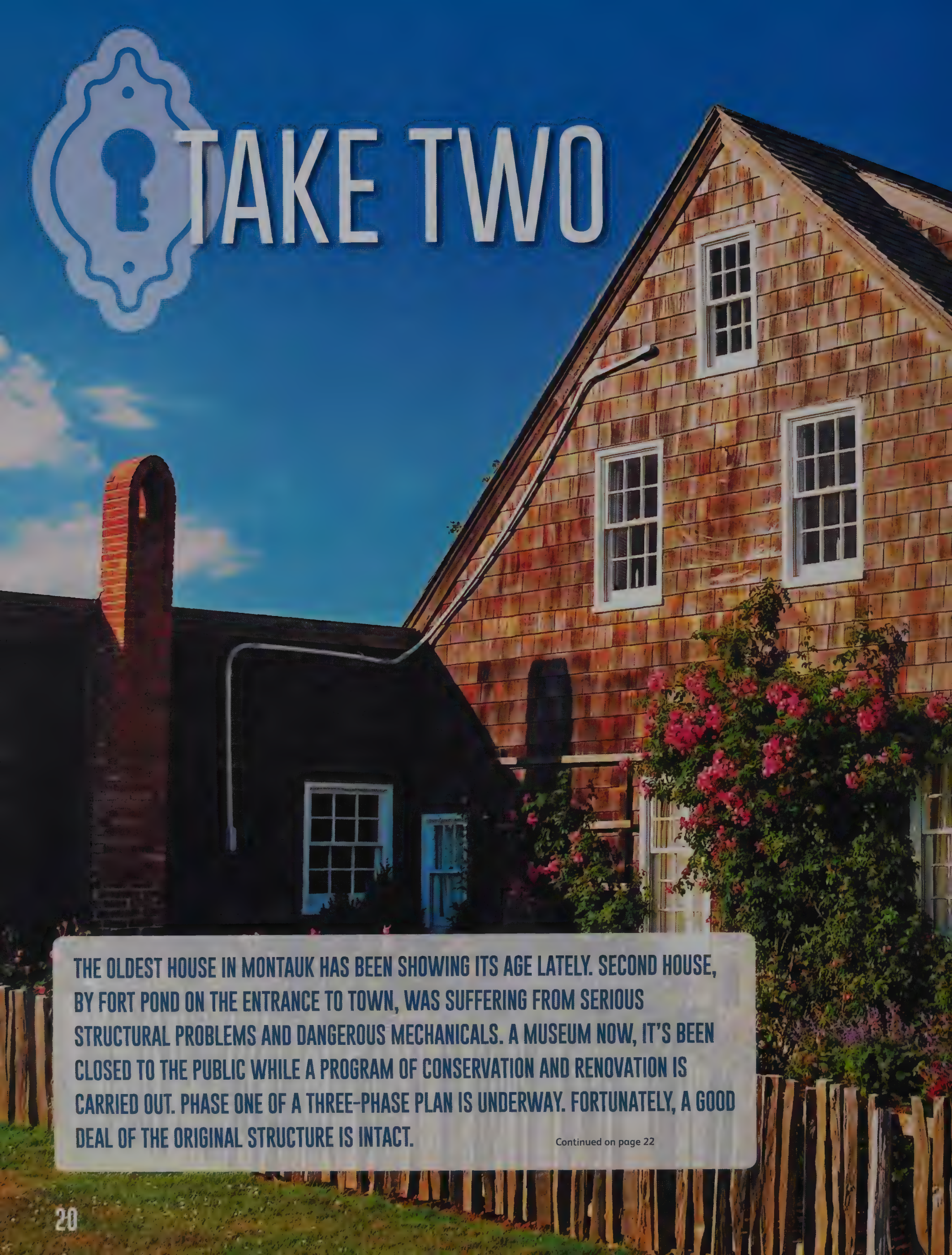


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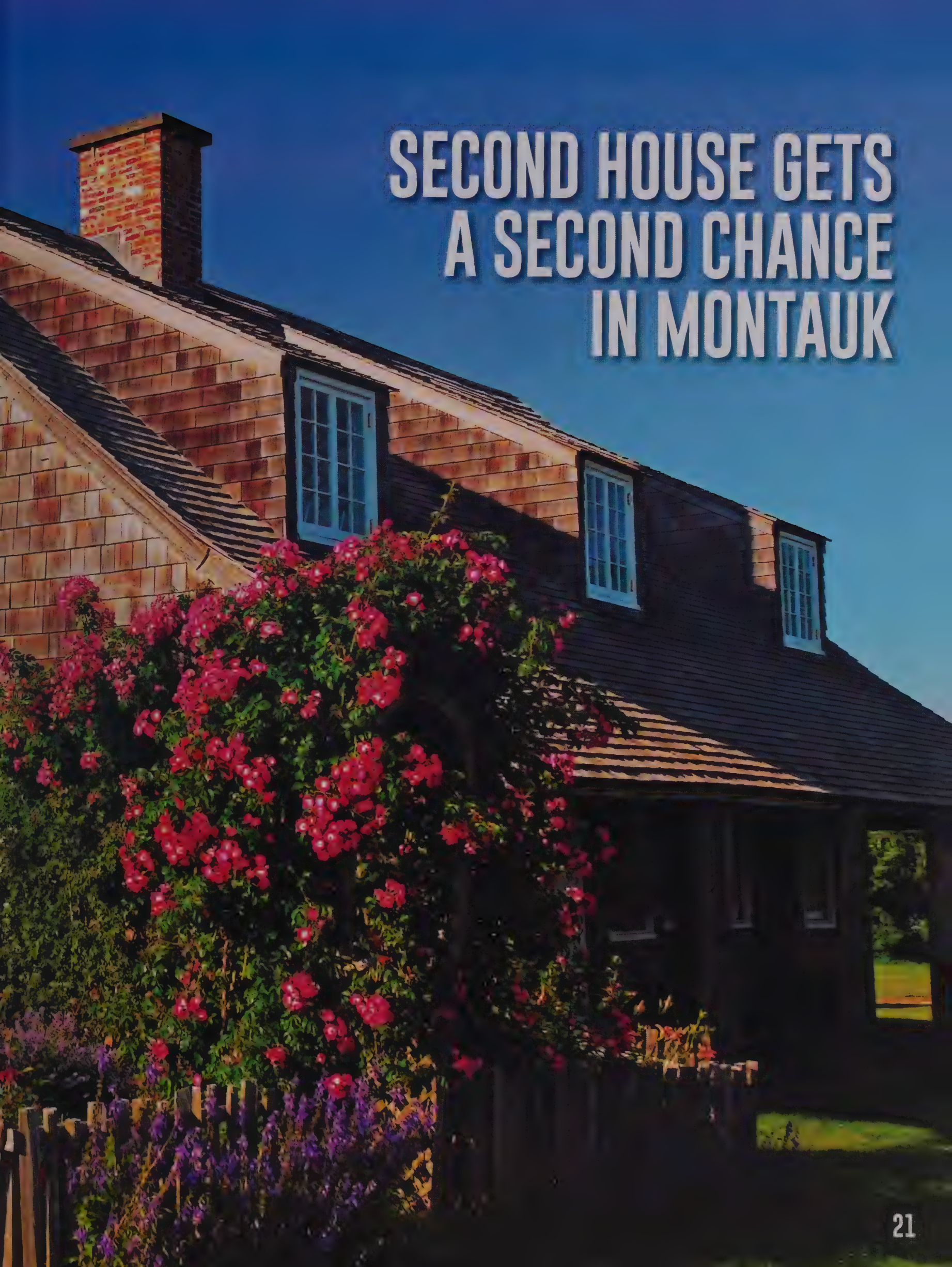


TAKE TWO



THE OLDEST HOUSE IN MONTAUK HAS BEEN SHOWING ITS AGE LATELY. SECOND HOUSE, BY FORT POND ON THE ENTRANCE TO TOWN, WAS SUFFERING FROM SERIOUS STRUCTURAL PROBLEMS AND DANGEROUS MECHANICALS. A MUSEUM NOW, IT'S BEEN CLOSED TO THE PUBLIC WHILE A PROGRAM OF CONSERVATION AND RENOVATION IS CARRIED OUT. PHASE ONE OF A THREE-PHASE PLAN IS UNDERWAY. FORTUNATELY, A GOOD DEAL OF THE ORIGINAL STRUCTURE IS INTACT.

Continued on page 22



SECOND HOUSE GETS A SECOND CHANCE IN MONTAUK



Restoring Second House means preserving a piece of history for future generations.

The plan, says Robert Hefner, East Hampton historical preservation consultant, is to restore the building to its 1880 form. Later additions are not historically important, and earlier versions of the house, he says, “are simply not as well documented. We have a lot of photographs of the house around 1880, so the rebuild will be authentic.”

First House, Second House and Third House were literally the only buildings in Montauk for 150 years, save the lighthouse, the two life-saving stations (Ditch Plain and Hither Plain), and a few fishing shacks. All three were built in the 1740s to accommodate the shepherd and cattle drovers who went “on” Montauk in the spring and “off” Montauk in the autumn. All three buildings burned down.

Today, the drive from Montauk to East Hampton might take 25 minutes by car. But in 1750, the journey to Montauk took six and a half hours by horse-drawn wagon. (This writer’s grandmother remembered how long, hard and “bumpy” the road to Montauk was, even in the 1910s in a Model T.) No surprise that pretty much no one was eager to go to Montauk back then.

The keeper of First House kept track of all the livestock entering at the first gate. The keeper of the Second House minded the sheep (Shepherd’s Neck, near Second House, retains its name), and the keeper of the Third House looked after the cattle and horses. The area was considered a paradise for livestock, with few insects, plenty of grass and many freshwater ponds.

First House was rebuilt in 1798, burned again in 1909, and was not rebuilt. (The Montauk Fire Department was founded in 1939. (Not much anyone could do when a building burned in Montauk before that.) The location of

First House is off Old Montauk Highway after the fork, close to where Hither Hills State Park is today. Only a few stones remain from the foundation.

Third House fared better. Rebuilt in 1806, it was eventually used by Arthur Benson as his residence after he purchased almost all of Montauk in 1879. Later, in 1898, it was used by Theodore Roosevelt and the Rough Riders when they were quarantined in Montauk following their return to the U.S. after fighting the Spanish in Cuba.

Second House was rebuilt in 1797. According to the East Hampton Town Trustees’ Journals, the town allotted “three gallons of rum to raise the house at the Fort Pond.” (Raising the roof is thirsty work, folks.) Second House is therefore the oldest house in Montauk.

Arthur Benson made some alterations to Second House after his purchase, but the use of Montauk for grazing went on. Instead of farmers paying the East Hampton Proprietors for grazing rights, they paid Benson. However, after Benson’s death in 1889, large tracts were sold by his heirs, and *The Brooklyn Daily Eagle* complained a few weeks later that “little hope of using Montauk as a grazing field for the cattle of Long Island is held by the farmers, and the beautiful grazing territory which has been in use as such for nearly two and a half centuries will have to be relinquished.”

By 1912, Second House’s next use was as a summer home. Owned by the Kennedy family, the house was also rented out. (This writer’s mother recalls visiting in the 1950s when the house was leased by Fred Allen, the famous comedian. She remembers her first time ever eating spaghetti there.)

Continued on page 24

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COURTESY MONTAUK HISTORICAL SOCIETY

Taking the interior of the house down to the studs

“Second House was rebuilt in 1797. According to the East Hampton Town Trustees’ Journals, the town allotted “three gallons of rum to raise the house at the Fort Pond.”

In 1968, the Kennedy family sold the property to the Town of East Hampton for \$75,000. It opened as a museum operated by the Montauk Historical Society the next year. Eighteenth-century features that still exist include the kitchen fireplace, a spinning wheel, a borning room, and a very steep stairway to the five bedrooms on the second floor. The building also contained the first Montauk schoolhouse, which was used for two years before Hither Plain School was built in 1899.

Right now, says Hefner, “Phase one of the restoration work is underway. It’s about 30 % done and includes work to the foundation and the first floor framing. They’re adding new foundation and reinforcing existing foundation. Replacing wooden sills because most of them are rotten.”

The next phase, which will soon be put out for bids, will focus on the exterior, while the third and final phase will be the interior and mechanicals. There is also a historic barn at Second House. In 1809 the Town Trustees “agreed to build a Barn at the Fortpond” and “agreed to let Merrey Parsons Jun. get timber in the hither woods for plank for the barn floor.” This barn was converted to a garage by the Kennedy family, and could be restored as well, as funds permit.

Second House is historically significant for its associations with the Montauk pasturage from when it was rebuilt in 1797 to 1895, when the traditional pasturing of livestock by East Hampton farmers came to an end. It’s to be hoped that funds can be raised to preserve this specimen from long-gone East End history.

— Laura Euler

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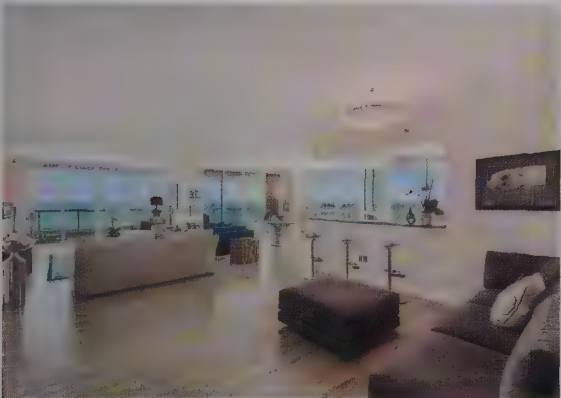
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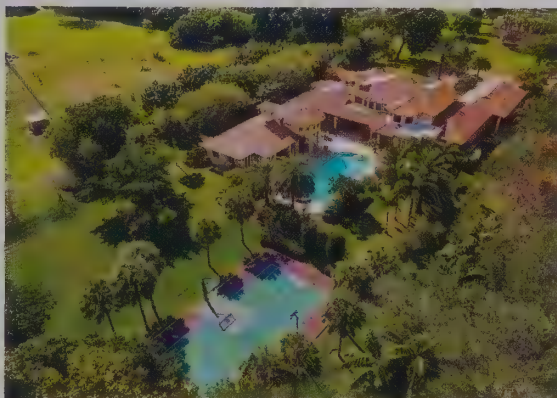
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Details such as the reflecting pool, the cozy window seat in the kitchen and the intimate spaces created in a very large house show the kind of stunning home that can be created when a builder and homeowner have the meeting of the minds with their architect. Every feature shows careful thought and a thorough knowledge of both the site and the effect that can be created via architecture. Even the finishes of the grasscloth on the walls and the carpets

relates to the exterior, ever present through the windows.

Childhood sweethearts James and Janine McLoughlin purchased the land on Bull Path “probably 10 years ago,” says McLoughlin, “but we weren’t really able to build for a while after that. We were drawn to this area because of the large pine trees. We used to come here and sit in our car and talk.”

Continued on next page

“We had to pinch ourselves. Were we really going to live in a house that looks like that?”



The McLoughlins are avid entertainers, so there are many spaces for guests to gather

Janine adds, “We’d open up the sunroof and just sit. The snow would be coming down. And it was so peaceful and quiet.”

“We’d talk about what we do with the property,” says James. “We knew we wanted to build a modern home, and I wanted to build something to help showcase my company and my abilities. We had an idea of a really beautiful modern treehouse. After a few years, we were ready to start building and developing the property. I hadn’t worked with Blaze before, but I was following his career and I was a fan of his work.

Blaze Makoid says, “Nowadays when people talk to us about new projects, they already have an idea of our work from the internet, although these projects are one-offs. So when meeting new clients, it’s all about how you would work together. Of course, there are always issues to deal with as you’re working through the build.”

“We had one meeting with Blaze,” says James. “His aesthetic and his temperament were just the perfect fit for us. We didn’t even interview with any other architects. We left the meeting very excited.”

Janine interjects, “We had to pinch ourselves. Were we really going to live in a house that looks like that?” (Spoiler alert: yes.) The house is 12,000 square feet with expanses of glass that frame the exterior. Perhaps the prettiest feature is the reflecting pool outside the foyer, which offers relaxing watery vistas on the ceiling. The dining room features an impressive “wall of wine,” and the kitchen is not huge—former chef Janine wasn’t interested in a massive space that would require her to run a 40-yard dash just to get to the refrigerator. Instead, everything—coffee machine, steam oven, griddle—is within reach. Janine refers to the window seat in the kitchen as her “command

Continued on page 32

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MODERN TREEHOUSE



The pool provides a relaxing waterfall sound, audible in the adult playroom on the left

center.” From there, it’s easy to keep an eye on children in the backyard.

All the living spaces are human sized—no yawning empty spaces with all the warmth of a airport lounge here. There are cozy spots for watching TV and a home office without a door for James—he likes when his children are there keeping him company while he catches up on office work, he says.

Makoid says, “Part of it is trying to make this program not feel overwhelming. You can go to a lot of houses that have just cavernous space. And owners will admit they don’t use half this house.” Not the case in this house.

Janine says the family loves to entertain, and the outdoors makes that clear. There’s a pool and spa, along with an open rain shower, an outdoor TV, a massive grill and a pizza oven.

Beneath the pool terrace are the adult playroom and the children’s playroom. The adult playroom, with a sliding wall of glass to the exterior, includes billiards, a huge TV, and an enormous bar. Beyond that is a “wellness center” with gym, steam shower and sauna.

Do the McLoughlins worry, having put the property on the market, that it’s too tailored for their own needs? No, they say. It’s a flexible house. While large,

there are the kinds of touches that most people want, including a master suite that is set off from the other bedrooms, which includes a huge skylight master closet. There’s even a small apartment set up with kitchenette, sitting room, bath and bedroom for live-in staff.

“I don’t like building these cookie cutter homes,” James says. “Just the topography on the site was challenging. So this project required a lot of problem solving and I didn’t have an unlimited budget, so I had to really think outside the box to pull off a project like this.

“We both grew up very blue collar. So for us to be able to be at this level in our lives that we can do this for each other and our family as was really special for us.”

So after building a home perfectly suited to their wants and needs as a family, why are the McLoughlins selling?

“As a custom builder, I have a need to constantly challenge myself,” says James. “And Janine’s an ex-private chef—she’s a very creative person as well. We want another project, and I think we would continue to do it right. We’re talking about maybe somewhere on the water in Sag Harbor—we’ll just follow where our hearts take us.”

— Laura Euler

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CREATING *the* CREATIVE SPACE

An artist's studio, the physical space where the work is created, can influence the art as much as external inspirations. Within the clean, sharply white environs of The Mill in Water Mill, where a health-and-beauty renaissance has been taking place these past few years, Madison Avenue salon veteran Eddie Plishtil finds brings a particular vision to his eponymous workspace.



THIS IS WHERE THE MAGIC HAPPENS



PHOTOS BY BARBARA LASSEN

Plishti, who worked at Valery Joseph Salons in New York City and Bridgehampton, has owned a two-story salon in an elegant, historic 73rd Street townhouse off Fifth Avenue for the past five years. His salon in The Mill opened three years ago, and in the summer months Plishti works in NYC during the week and spends weekends in Water Mill. Whether it is a few days or more—he plans to expand his Hamptons schedule to be open three days during the week, year-round, to cater to local clientele—the two spaces are connected by the artistry he and his staff perform within. “I want to bring that level of service and quality to the Hamptons,” he says, “but in a cool way.”

That sense of cool is certainly reflected in the style of Plishti’s Water Mill salon, a canvas for his sleek artistic vision. “I looked at many spaces, but I loved this space because of the windows all around that let in the natural light,” he says. “The light is so important for what I do with hair color.”

In working with Ellie Cullman of Cullman and Kravis Interiors—who also renovated his Manhattan salon—Plishti told the designer he wanted “something very open and beachy. I want different colors in this salon, not just white. I designed the stations and the cabinetry so it’s comfortable to work in.”

Plishti and his makeup artist wife are currently renting a home in Southampton and make the most of their weekends with their three children, when they are not working together on makeovers. He appreciates the laid-back vibe of the Hamptons, where clients come in their beach clothes, compared to his more “serious and glamorous” Manhattan venue, where clients are “always in a rush.” When his clients sit down in his chair in the Hamptons, they are in “vacation mode” and could spend three hours. “They have more time,” Plishti says. “I like working here because I am relaxed as well.”

It took five months to turn the former Subway sandwich shop into Plishti’s salon, and like all evolutions, it is in perpetual progression. Plishti himself regularly dresses in subdued, monochrome black-and-white denim and tees with Givenchy sneakers, but he wants his clients to understand his energy and passion for his work via the look of his salon. He has plans to hang playful paintings that reflect his distinct style, as well as his favorite flowers, orchids and yellow sunflowers, to offset the navy blue L-shaped sofa, black swivel chairs and distressed gray floors.

“I love 3D art. Basquiat. Warhol. Pop art. These are the artists that inspire me. The colors bring out more of my creativity,” he says. “I want people to look at the salon and see who I am.”

—Samantha Brand

MASTER CRAFTSMAN



MASTER CRAFTSMAN BRIAN SCHOPFER, GRAIN SURFBOARDS

The mark of a truly accomplished artisan is the ability to pass those skills down to the next generation. Each craftsman must one day hand down his or her expertise to an apprentice, spending years shaping their chosen heir as an independent talent who can stand on their own, add innovations



GRAIN
SURFBOARDS
OWNER BRIAN
SCHOPFER

"When we're building the boards, you don't need power tools, ear protection, eye protection, respirators and stuff like that."

and one day pass the torch again. Since opening Grain Surfboards New York in Amagansett three years ago, owner Brian Schopfer has mastered the ability to teach even the most tender of tenderfoots how to build and shape fine wooden surfboards during five-day workshops using classic hand tools, often for the first time in their lives.

"Grain started up in Maine in 2005 by Mike Lavecchia. He was a boat builder and had just finished a big boat-building project and built himself a surfboard, and people started seeing his boards, and he started doing custom boards and then started doing the workshops," Schopfer says, describing how the original Grain Surfboards was established in York, Maine, some 300 miles north of where he would eventually open his own Grain shop in Amagansett. "I was actually a customer of one of his workshops," Schopfer explains, noting that he was already doing custom furniture on Rhode Island at the time, but learning to build a surfboard was something special. He realized it would be a perfect fit in the Hamptons, an area Schopfer and his wife Aynsley got to know over 10 years of visiting her sister. "We were ready for a new adventure," he recalls.

"I appreciated it because it was a lot of hand tools," Schopfer says of the Grain method that inspired this life change. "When we're building the boards, you don't need power tools, ear protection, eye protection, respirators and stuff like that." Along with the model of teaching others to make these beautiful, functional objects, Schopfer says Grain is founded on an important ethos of environmental responsibility. "Surfboard building is kind of a dirty practice, a lot of awful chemicals," he says describing the fiberglass boards most surfers ride today. "We're trying to minimize the impact of surfing on the environment."

Instead of using foam and toxic materials, Grain boards are pure wood sealed in a tree sap-based epoxy that can be handled without wearing a respirator. Additionally, the shop tries to reuse, repurpose and recycle everything. "One of our rallying cries here is 'Waste no waste.' We're down to just one bag of trash a week out of the shop—one big black trash bag," Schopfer says, adding, "We reuse all the wood, all the little pieces, to make

Continued on page 38

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MASTER CRAFTSMAN



other things.” Wood shavings end up in a friend’s chicken coop, sawdust becomes compost and mulch, and cardboard and paper are recycled.

This way of doing things has always been part of Schopfer’s repertoire. He regularly makes garden swings using old wine barrels, a practice Schopfer started while rescuing wood from broken barrels at the Rhode Island winery where he used to live and work before opening Grain. These and other custom crafted items are now part of Schopfer’s other business, Stick + Stone, which includes everything he builds that isn’t surf or skate related, and is separate from Grain. “Our gallery stuff, the framing, the custom furniture, all the stuff I was doing besides,” he says, “but when we approached Grain about opening up a shop down here, they didn’t want a Grain branded cutting board.”

A natural entrepreneur, Schopfer is constantly thinking of new ideas and ways to expand Grain, such as adding his shorter skateboard building workshops—something they weren’t doing in Maine—as well as a summer camp for kids, and creating surfboard and skateboard kits people can build at home. But board-building workshops remain at the heart of the business. Schopfer and his team have an infectious enthusiasm, and he speaks of bonding with students during the intensive workshops. “A lot of my best friends are people who came here to

build boards,” he says. “You spend all that time together and then we go surfing together.”

During a recent visit to Grain, Schopfer had students with boards in different stages of completion. One student, 15-year-old Aiden Santoro, was completing his board. “It’s really, really fun—it takes a lot out of you, but it’s worth it in the end,” Santoro said while removing the last imperfections from his creation with a steam iron. “This is the first time I’ve touched most of these tools,” he admitted, acknowledging a powerful sense of accomplishment. Later, after signing his name in pencil and branding the board with a red hot Grain logo, Santoro and Schopfer posed for pictures together for the shop’s Instagram account. The young surfer beamed with pride while his mother and younger brother also snapped shots.

Some students join Grain workshops simply to build boards for decorative purposes, but Schopfer insists that people use them. “They’re a little bit heavy, like 10 to 15 percent heavier, so it’s usually an extra paddle or two to get into the wave, but once you get in it, you’ve got more momentum,” he explains. “The boards are super durable...they’re never going to snap in half—they’re really built to last a lifetime.”

— Oliver Peterson



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Recording Artist
Superhero

Water Mill castle lord, recording artist, philanthropist, reality television star and real-life superhero Ivan Wilzig has had several names over the years. Whether he's donning colorful suits with matching bejeweled capes to perform electronic music as Peaceman, or honoring the legacy of his Auschwitz survivor father Siggie B. Wilzig as Mr. Mitzvah on Stan Lee's *Who Wants to Be a Superhero?*, or going by his preferred moniker, Sir Ivan, the multimillionaire has always used his substantial wealth to help others through charitable works and to support his lavish and theatrical lifestyle born from childhood dreams and Hollywood movies.

1. With Stan Lee as Mr. Mitzvah 2. Sir Ivan reimagined Lennon's "Imagine" 3. Pinball wizard in his spare time





Above: A quiet gathering at the castle.
At right: Pool sculpture modeled after Sir Ivan's girlfriend Mina Otsuka



Sir Ivan's 15,000-square-foot castle off Deerfield Road in Water Mill and the infamously decadent theme parties he's hosted there since 1998 have become the stuff of legend—true spectacles attracting a long list of celebrity guests and capturing the imaginations of those left outside his massive gates. Recently, Sir Ivan welcomed *Behind the Hedges* to the castle, offering a look inside his one-of-a-kind home and the life well lived within its walls.

The Billboard-charting dance-pop artist opened up about his early visits to the East End; the upcoming book about his father's meteoric rise in American business after surviving the Holocaust; giving back through his Peaceman Foundation; why he built the castle that's synonymous with the name Sir Ivan in the Hamptons; and how he broke free of the conservative banker's life that did nothing for his artistic soul.

BTH: When did you come out here, to the Hamptons?

SI: In 1978, after my first year in college, I had some Long Island friends who told me about the Hamptons. I decided to come out with my best friend at the time and explore the situation. My father hadn't achieved the success he later had at that point. It was a dream world. If there was a giant estate you couldn't see from the hedges, we would pretend we were lost and drive all the way down somebody's driveway, go to the front door and say we're lost. All we wanted to do is see this magnificent home.

BTH: Your father found his success in the 1980s, then?

SI: The '70s and '80s are when he took over an oil company on the American Stock Exchange, and then he used that oil company to take over a commercial bank in New Jersey on the NASDAQ, and then he grew an empire with many companies in between. The book has been written and I already have an agent for the TV and movie rights. I didn't write it, I hired an author [Joshua M. Greene]. It's taken six years, and I'm about to turn it over to the publisher. Right now, the working title, which I expect will be the final title, is *Siggi's Triumph: From Nazi Nightmare to the American Dream*.

[My father survived] two years in Auschwitz, two death marches and six months in Mauthausen where he was liberated on the last day of the war. It's an absolutely incredible story, and the book came out beyond my wildest expectations. It really captured the essence of the man.

BTH: Tell us about your house. Did you always dream about being the king of your own castle?

SI: Well, it was an evolution. We started in Westhampton renting homes, then we moved to Quogue and bought our first home. And then, while the castle was under construction, we spent one summer on Flying Point Road in a little beach shack, and that was the amazing

continued on next page



Nobody throws a party quite like Sir Ivan

accomplishment my brother [Alan Wilzig] got done. We bought the land in 1997 and moved in for the first summer in 1998.

The entire Hamptons found out about it because everybody was wondering, who are these two single guys from New Jersey that just built this unbelievable castle? The whole who's who of the Hamptons came to our first party, which was the Jungle Masquerade Ball to benefit the rainforest. It created such a buzz that everybody wanted to see it, taste it, feel it. I've had everyone from RuPaul, who was my first celebrity guest who slept here, to Mike Tyson, so that just shows the diversity of people who wanted to see the castle and meet us.

WHY: But why build a castle?

I had been fascinated as a child with Robin Hood, William Tell, King Arthur, Merlin the magician, anything having to do with knights—the good knight, the black knight—that whole period of time fascinated me, and the castle, in almost every Hollywood movie that I liked, was the epicenter of life. It was self-contained and everything you wanted was inside it, because it was protected. You didn't have to leave.

WHY: What inspired you to host such incredible parties here?

For 20 years I worked in a bank with my father, wearing pinstripe suits and carrying a briefcase and wearing a tie. Once the bank was sold and I became a recording artist doing electronic dance music...I just let loose in general, my style of dress, wearing capes when I performed as Sir Ivan aka Peaceman, and the parties, too. I always dreamed of being an entertainer, a singer, dancer and actor. But having given up my younger years to work in the bank with my father the Holocaust

continued on page 48



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survivor—because he wanted his family close and tight-knit under his wing—they were pretty much left as hobbies. He had no interest in a wannabe singer son, a wannabe dancer. He just thought I was a dreamer, unrealistic, not practical.

The reason I went into that background is, for me the entire castle became a Hollywood set. Every party has a different theme and every theme is a different fantasy, and in every fantasy I play a different role and my guests play a different role—they're the cast—so it's one big art project, basically. It's theater. It's playing a role, it's acting and I get to do all the things I always wanted to do. I get to sing in my nightclub downstairs, and perform my latest hit. I got to debut a new music video on the giant screen TV, or a giant setup outside when I was on a reality show called *Who Wants to Be a Superhero?* with Stan Lee.

What's your proudest achievement?

In terms of personal achievement, it was re-inventing John Lennon's "Imagine" as a dance record twice and having it chart internationally both times. It brought that message of peace and love to an entirely new generation that wasn't even born when John Lennon did the original slow, iconic ballad. From a global point of view, in terms of what will surely be recognized as a major contribution to humanity, it will be the book on

my father, because of it being not only an incredible survivor story, but the most inspiring immigrant story for anyone of any nationality or any religion coming to America.

What led you to give the way you do?

When you're as lucky as I am to have had a very successful father who was a business genius and left me a small fortune, I'm obligated to help others. That's what I was taught since I could walk and talk.

What do people need to know, should they be lucky enough to attend one of your parties?

If I have a theme, like I just did last week, that's a lingerie, pajama or silk robe pajama party and people come in regular street clothes, they have a choice at the gate: they can strip down to their underwear, their bra, panties and underwear, or leave. It's all in the details, throwing a good party, so that's why you have to insist upon certain things, and somebody has to be a good sport about it.

Read the full, unabridged interview online at BehindTheHedges.com.

— Oliver Peterson



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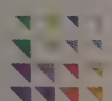
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Art by Yvonne Dagger

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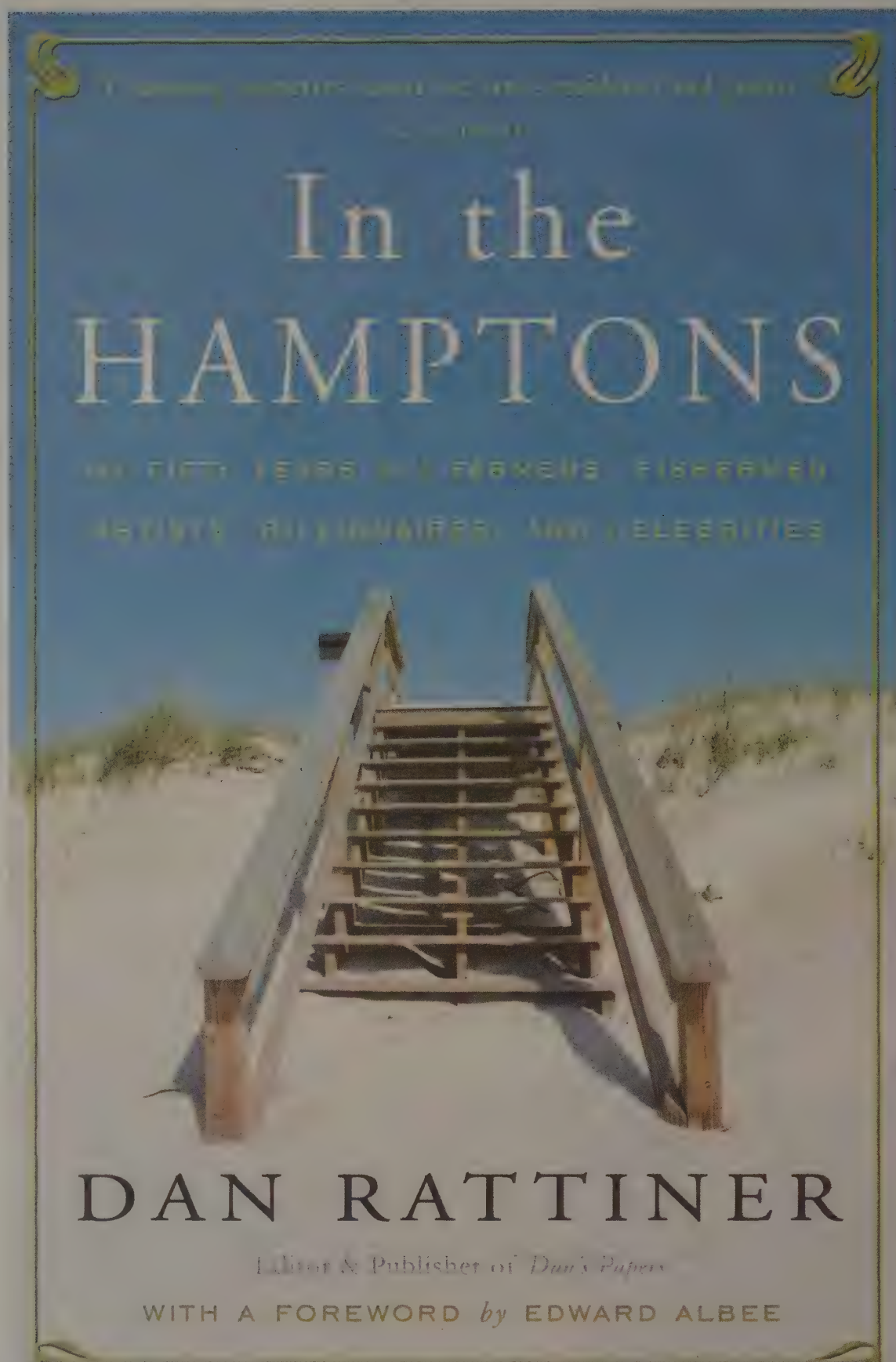
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Writing on Safari in Africa



BY DAN RATTINER

My memoir *In the Hamptons* was published by Random House on May 6, 2008. It got a wonderful review in *The New York Times* and that Sunday was excerpted in *Newsday*. They reprinted an entire chapter of the book, which at first I thought would be “Billy Joel” but which turned out to be “Frank Mundus.”

Billy Joel, you know. Frank Mundus was the

famous Montauk shark fisherman who landed one-and-a-half-ton killer sharks and, way back when, was selected as the model for the role of the fishing boat captain Quint in *Jaws*.

Each chapter in the book was about a particular individual. The subtitle of the book was “My Fifty Years with Farmers, Fishermen, Artists, Billionaires and Celebrities,” and I found myself going around the East End every Saturday morning reading these chapters in the locations

they took place. Billy Joel’s chapter, for example, was read at Coecles Harbor Boat Works on Shelter Island.

Besides *Newsday*, I was interviewed on NPR three times, and on ABC-TV and Channel 11, I had a feature on the front page of *The New York Times* Long Island section and in *National Geographic Traveler* (pick of the month). I had appearances on CNBC and NBC.

What I really want to talk about here, however, is why I think this work was among the best writing I have ever done. The majority of it got written at night by lantern light during the month of April 2006 on safari in Africa.

Chris Wasserstein, the woman I love and owe everything I have done through to today, spent that entire month there. We were in South Africa at Kruger, Zambia at the Victoria Falls, and for three of the four weeks in Botswana, the African country with the greatest number of large animals on the continent. Indeed, it can be said that Botswana has the greatest number of wild animals in one place, anywhere. About 10 years earlier, the president of that country decreed that all fences in the entire country had to come down. Now the animals would run free. And that means personal encounters—accompanied by armed guides, of course—with wild elephants, lions, cheetahs, hippos, rhinos and leopards.

What in the world does Botswana have to do with the Hamptons and a book I wrote? Well, just about everything.

Anybody who tells you that they have gone on safari in Africa and was not, especially in the dark, scared, is a liar. During the month we were there, we learned, because it was in the newspapers, that a doctor from Cincinnati had poked a crocodile in the eye with an oar while in the Zambia River, and he would be alive today if he had not done that. There was the case of an elephant that charged a man, his wife and their child as they walked down the dusty street in Kinshasa the day after we were there, and now they were hunting this elephant down to kill him. He must have been berserk to do what he did. Only the man survived.

At every tent camp we stayed at—they have names like Kwara, Labala, Zambia, Chuma, Sussi, because you can’t refer to them by the name of a town since they are not in any town—we were told not to go out after dark without a camp guide. And so, of course, we did not.

Except, of course, for me.

Even on this vacation, I still wrote articles for the newspaper. (In 60 years, I believe I have written more than 15,000 articles.) And so, I was determined to do it in a place where there is no phone service, no electricity after dark (they turn off the generator), no cellphone service, no internet, and if in your tent there is an emergency, you have a knife and a very large bell to clang. The only connection to the outside world was a big tower with an antenna on the top from which the camp’s satellite phone worked, at \$2 a minute, and then only to the base camp.

What I brought with me was my laptop computer, a long cable and a second device that looked like another clamshell laptop but which was actually a satellite dish that I had rented from an Arizona firm for \$45 a month. I’d set that outside the tent at night, aim the dish toward a



point 20 degrees almost due north and home in on a satellite there, which was sitting stationary a few miles up over Egypt.

I actually succeeded with this. I'd charge my regular laptop during the day while we were out photographing giraffes, cheetahs, kudus and white rhinoceroses. We watched three lions stalk a herd of wildebeest. We watched a migration of zebras pass before our eyes for four hours. Then at night, by lantern light, I'd hook the laptop up by a computer cable to the dish on the tent deck. The dish needed a direct, unobstructed view of the satellite. I could not do it all indoors.

So, on many nights of the week, I'd be inside looking at the range finder on the laptop, then I'd unzip the tent flap, go outside, zip up the tent flap, re-adjust the dish toward the satellite and then go back inside the way I had come, to see if I was on the mark or would have to go out again. Usually I'd get it after five or six tries.

There were things hooting and roaring and snuffling out there. Occasionally you'd hear a scream from a monkey. And it was pitch dark.

After a few nights of this, I thought it was kind of fun. Except that the only days I needed to be in contact with the office in Bridgehampton were Monday, Tuesday and Friday. What about the other four days of the week?

Well, that's when I wrote most of the chapters for *In the Hamptons*. I wrote a chapter about George Plimpton and the Flight to Portugal there. I wrote a chapter about house mover Bob Kennelly and when a house he was moving fell on him. (He lived and was back at work a month later.) I wrote about Jackson Pollock and about Willem de Kooning and how, for years, de Kooning kept on painting even after he fell into a severe dementia at the end of his life.

One afternoon, in the Labala camp, the manager of the place, an Aussie, asked me to show him and the assistant manager how this worked. We were in the dining tent and I set it up on the table there with the wire to the dish on a railing outside. After I was reading my email and showing him how I

would upload attachments, the two of them stared at it for the longest time. "We need one of these here," the Aussie mumbled.

The scariest of my writing sessions came at Kwara Camp. Our tent faced out onto a swampy pond where nine hippos wallowed to keep cool. They spent all day there, and occasionally you'd hear them snort or bellow. At night, according to our manager, they'd rumble slowly out to the shore and, in the dryness of the cool night, find some place in the camp to all lie down and go to sleep together in a big pile, so just stay away from them and you'll be fine.

That evening, our first night in Kwara, I determined by looking at a small compass on the dish that north was directly over some low bushes that stood between us and the pond. There was a part of the tent deck on the side that had a clear shot at Egypt. So I'd put it there.

I think you know where this is going. After several false starts, I was typing away when I heard what, at first, I thought was a very large person sloshing through the swamp just beyond the bushes. I could hear one foot, then another foot, then another. Of course, this had to be the hippos. After a while, all eight of the hippos followed, and soon they were settling not 10 feet from our tent. As soon as the last of them arrived, they began honking

and grunting at one another in a soft, reassuring way. It was some kind of bedtime story. And it went on and on, and spaced further and further apart until the breathing got more regular and, finally, they all fell asleep and it all stopped.

I left the satellite dish out there all night. They were gone in the morning.

My firm belief is that I came to write *In the Hamptons* in Africa because I had free time and was experiencing a cleansing, breathtaking, slightly fearful, highly focused emotional period and had discovered a satellite over Egypt that enabled me to keep a lifeline open to the world I knew. I grasped it, and out came a book written by a man at the top of his game. 🐘

*Of course, this had to be the hippos.
After a while, all eight of the hippos
followed, and soon they
were settled not 10 feet from our tent.*

Dan's Hoaxes...Through the Years



M. PARASKEVAS



I've long enjoyed writing crazy, inventive stories in the paper, and started doing them in the early years when potential advertisers wondered if anybody would pick up and read a newspaper if they didn't have to pay for it. A hoax about some strange but ridiculous beast would bring instant results. I made a lot of believers out of people who did not believe in free newspapers.

One early crazy story I wrote was about a Loch Ness-type monster who was found to be living in Long Pond between Bridgehampton and Sag Harbor, along the route that had been

proposed for the Sag Harbor and Scuttlehole Railroad years earlier. I told the history of the sightings. In colonial times, witches were thrown into the pond to supposedly be eaten by the monster. During World War II, a military encampment along the shore suspected monster activity coming out of the pond during the night and fired off a cannonade of artillery blasts for half an hour, but no dead monster was found in the morning.

Here are three other favorites from over the years. Hope you enjoy them.

- Dan

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THE GREAT ECUADORIAN EEL

This article originally ran in Dan's Papers in December 1999.

BY DAN RATTINER

Peconic County Public Safety Commissioner Thomas Brody held a press conference in Riverhead today to talk about the two people who were dragged below the ice and killed in Water Mill last Sunday and Monday. People need to know what countermeasures the authorities are taking.

"If you are at a pond walking across the ice, ice skating or playing ice hockey, stay away from holes in the ice, from thin ice and from places where the ice drops off quickly into water. And definitely do not chip a hole in the ice."

The general public should be reassured, he said, by the appearance of policemen armed with spear guns who have now been assigned to every skating pond on the East End after dark. They are trained marksmen and they will be on duty beginning at 5 p.m. and remain at the ponds until midnight when, as Brody said grimly, the ponds will be "officially closed."

The first reported death took place last Sunday on Big Mill Pond in Water Mill north of the railroad tracks. At first, the authorities failed to comprehend what had happened.

"Two men from Bay Shore drove out to the edge of the pond at 11 p.m.," Brody said, "walked out on the ice with a hammer and chisel and cut a hole to catch eels. Then they dropped a line in. According to the testimony of Anthony DeCarlo, his friend Joe Anderson of Cutler Road in Bay Shore felt a tug on his line, said 'I got one' and then began to pull. Then something leaped through the hole, wrapped itself around Anderson's lower leg and pulled him down through. Anderson died under the ice."

"It was initially reported as an accident," a reporter said. "Comment?" "We were wrong. Both men had been drinking. DeCarlo raced to the nearest house and, babbling hysterically, reported what he had seen was fluorescent green and made a hissing sound. It sounded fantastic. Like a story a drunk would tell about flying pink elephants."

Brody admitted that he knew better now. "The environmentalists tell me this is some kind of monster eel. I'll let Dr. Witkiss here tell about it."

Dr. Edgar Witkiss, the official County Environmental Officer, got up to the microphone.

"We got the police report Monday morning. And we knew right away what it was. The hissing sound, the fluorescent green color. There have been many reports of tropical birds, fish, seals and other creatures much farther north than usual. It's global warming. There could only be one explanation. This had to be a Great Ecuadorian Eel, an adolescent male, looking for colder water. We've had this cold snap which has frozen the ponds. This is a very exciting find."

"Has this kind of eel ever been this far north before?"

"The farthest north a Great Ecuadorian has even been reported before is North Carolina."

"Is there more than one?"

"Usually they travel in pairs."

"And they kill?"

"The males have a very nasty temper. They've been seen to kill gators in the swamps of Georgia. As for humans, this is a first."

Five police officers witnessed the second attack. It was in the same pond the next night—the environmentalist's advisory, sent by fax, remained in some bureaucrat's out-basket—and so a group of six officers were out on the ice to bring in Anderson's body. When they saw what they thought was the corpse, they began to cut a larger hole in the ice to get it. Almost immediately, Robert Allen Wittenberg III of Water Mill, who was 34, was seized by a fluorescent green creature that snaked out of the water and wrapped itself around both his legs and his torso. It was thick as a truck tire, one of the witnessing officers reported. Wittenberg screamed, there was a spray of water, and in moments Wittenberg was dragged down to his death. All five of the other officers immediately left the ice, went to their two police cars, got guns and called for backup. But the eel was never seen again.

"Ecuadorians are very smart," Dr. Witkiss told the reporters. "When they sense an adversary threatening, they lay low."

"But one of our marksmen will get him?" a reporter asked Commissioner



Brody. Dr. Witkiss answered.

There could only be one explanation. This had to be a Great Ecuadorian Eel, an adolescent male, looking for colder water.

"Oh no. The Ecuadorian eel is an endangered species. So he will be captured alive rather than killed." Dr. Witkiss paused. "And then sent to the University of Missouri Department of Amphibian Studies, where Dr. Franklin Wreckson has his offices."

"Who is he?"

"He is teaching Ecuadorian eels to communicate. They already understand him and he's writing a book about it. There are only 27 Ecuadorians left in the world, so this is very important work. Of course if there are two here, and I'm hoping there are, and we could get these two to mate..."

"You mentioned this is an adolescent male. How do you know that?"

"The green color. When he gets full grown the fluorescent green turns to fluorescent blue."

"How big?" someone asked.

"They get to be 30 feet. More or less. Females are

fluorescent pink. Flaming fluorescent pink. And not quite as long."

"So that is why we are stationing officers at every pond with spear guns,"



Chief Brody said. "With eight-hour shifts. One of them sticks his nose above the water, we spear him and reel him in. End of problem."

"Why are you guarding ALL the ponds?" someone asked.

There was silence for a moment.

"The one that's been seen, we think is on the move," Brody said.

Around 2 a.m. Tuesday morning, the same night the police officer was eaten, a large black lab was swallowed up while walking across Little Mill Pond. Little Mill Pond is across the Upper Seven Ponds Road and the railroad tracks from Big Mill Pond and is considerably smaller. A stream connects them. The black lab had been let out for a run, according to its owner Bill Van, who lives on Upper Seven Ponds Road, and since the lab is sometimes ornery and won't come right back, Van was out at the back door overlooking the pond, calling to him. The dog was walking back when Van witnessed the attack.

"Van had no idea about any of the earlier attacks," Brody said. "But when he lost his lab he said that something fluorescent green, as thick as a tree trunk, had wrapped itself around his dog and pulled him under. He yapped once. And there was a hissing sound."

"I don't mean to interrupt again," Dr. Witkiss said, "but adult males will

make not only hissing sounds, but they also roar and snarl. And in Missouri, Dr. Wreckson has gotten adult males to snort and wheeze, even purr and giggle. It's amazing what he has done."

Commissioner Brody continued. "Little Mill Pond leads out into Mecox Bay, which is partially frozen and from which about an hour ago we had a 'sighting,'" Brody said, "and Mecox Bay leads out into the Atlantic. These Ecuadorians—and we really don't know how many there are—could swim along the shore and come back into almost any of the ponds at high tide—Georgica, Agawam, Sagaponack, Town and so forth. So we are stationing marksmen at every pond. We want to cover every possibility. Better to err on the side of caution."

"So there could be an Ecuadorian in every pond?" a reporter asked.

"Yes," Brody replied.

Dr. Witkiss broke in again. "Keep in mind that Ecuadorians only feed late at night and in the pre-dawn early morning. From 6 a.m. until 10 p.m. you are perfectly safe. Nothing to worry about."

If anyone sees or hears anything unusual either under some ice or under the water, please call the Ecuadorian Eel Hotline which the County has set up 24 hours a day at 727-04000. 🐟

THE FLIGHT TO PORTUGAL



BY DAN RATTINER

In September of 1991, I got this idea that we ought to have an article in the paper about all the things going on in the wintertime. By that time, a huge transformation was taking place in our community. Up until then, all the wealthy summer people were only out from Memorial Day to Labor Day. But now, crowds of people were coming out from April to Christmas. It was only in January, February and March that things were reminiscent of earlier times.

Maybe an article coming out in October, describing the goings-on in the winter, would be useful in helping people decide if they ought to be coming out then, too.

And so, on a Friday in late September of 1991, I was sitting with seven people from the editorial staff around the big round table in the conference room of Dan's Papers discussing upcoming stories. We did this every Friday. Still do.

"Anybody have any listings for things to do during the winter?" I asked.

Nobody made a sound.

"Anybody know of anything?"

People shook their heads no.

"Well, I'm writing the headline. PLENTY TO DO IN THE WINTER IN THE HAMPTONS. You guys take it from there."

When nothing came of this after a few days, I decided to just make events

up. And so the next day, I wrote about the big annual Hampton Eel Festival over the weekend of January 7-8 when teenage girls have an eel jump rope contest, and when we eat eel pie and crown Miss Eel of the Hamptons and so forth and so on.

And I wrote about the doings on January 14-15 when we have the annual "Houses on the Outside House Tour." People trudge through the snow to stand on the sidewalk shivering and looking at boarded up mansions.

I made up important weekend festivals for all 13 of the weekends during January, February and March of 1992, including one on March 2-3 called "Flight to Portugal." All our strong young local men drive their souped-up cars out to the Montauk Lighthouse, where they roar up a temporary wooden ramp, one at a time, to fly off into space, out over the cliff and down into the sea 80 feet below with a big splash. The one who gets the farthest toward Portugal wins. First prize is a laurel wreath and a six-pack. Tommy "Burp" Arrington won last year.

The day after Christmas, which was about two months after this story appeared in the paper, I went off for a two-week holiday in Southern California. When I got back, all tanned and warm, the first thing told to me by our general manager, Penny Wilson, was about the "Flight to Portugal." At first I didn't even know what she was talking about.


"We started getting phone calls about it right after you left," she said. "So far, two TV networks and several magazine editors have called, wanting to get credentialed, we've had calls from the

CONTINUED ON PAGE 96

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Portugal (CONTINUED FROM PAGE 94)



London Times, *Newsday*, *The New York Times*, Channel 12 Long Island and all sorts of people who just want to come. We've even gotten calls from an environmental group concerned about what the Flight to Portugal might do to the fish. And we've had this letter offering a first prize."

She handed me a two-page letter from the Portuguese National Tourist Office in Manhattan, written by director Carlos Lamieros. I read it silently.

"We have read about your upcoming Flight to Portugal contest and want very much to participate in it," he wrote. "We think this event is good publicity for Portugal. And so we offer this prize to the winner."

The prize would be a full week's vacation in Portugal for two, all expenses paid, including airfare.

"Is this true?" I asked Penny, waving the letter. It occurred to me that perhaps I was being taken in.

"It's true," she said. "I called."

"What do you think we ought to do?" I asked. "This is a very big prize."

"I have no idea. But thousands of people are going to be coming to this. It's scheduled to happen in less than sixty days. I didn't want to bother you on vacation but I've been waiting for you to come home."

I thought long and hard for a minute. "I think," I said, "I ought to talk to George Plimpton." And having said that, I felt the tensions all drop away. Everything would be fine. George would know what to do.

* * *

If the King of the Hamptons at that time was the 17th Lord of the Manor Robert David Lion Gardiner, the Court Jester, Mad Scientist and Chief Hoaxer was surely George Plimpton.

Plimpton was born and raised in aristocratic circumstances on Fifth Avenue in Manhattan. He went to St. Bernard's School and then Exeter and Harvard in anticipation of his joining his father's law firm, Debevoise and Plimpton.

But George would have none of it. Once, having coffee with him at the Harvard Club years later, he told me about it.

"One morning when I was about 11, at breakfast, with the servants hovering over us, my father told me excitedly about the importance of mortgage indentures. 'Never forget,' he said, 'mortgage indentures. One wrong word can cost millions. Accuracy and discipline.' I decided I hated mortgage indentures."

Plimpton graduated Harvard with a degree in English literature and went to live in Paris. There—and this was just after World War II—he became the first editor of *The Paris Review*, a new American-run literary journal published from the Left Bank. Plimpton interviewed Ernest Hemingway, Dorothy Parker, James Thurber and others.

After a while, Plimpton came back to New York, and soon thereafter moved the editorial offices of *The Paris Review* to New York as well. It occupied—and in 1991 at the time of the Flight to Portugal, still occupied—the first floor of a beautiful brownstone he purchased on 73rd Street right where it overlooks the East River. *The Paris Review* was on the first floor. Floors two through five were the Plimpton residence.

He wrote a best-seller called *Paper Lion*, about his experience playing in the backfield for one play of a real NFL game with the Detroit Lions. He got the ball and he ran with it, but a very short way. He wrote another best-seller called *Out of My League*, about his experience pitching an inning to an all-star Major League lineup. He founded participatory journalism, which consisted of his joining a professional team, usually a sports team, playing with them (perhaps very badly), and then writing about it. He played a tennis match with Pancho Gonzales, got it in his head he could beat him, and as a result got seriously trounced. He went three rounds with light heavyweight champion Archie Moore. He joined the circus and they taught him the trapeze. He played the triangle with the New York Philharmonic Orchestra at Carnegie Hall.

He kept popping up, Zelig-like, everywhere. He was on TV. He had parts in movies. He was with Sadat in Egypt, Muhammad Ali in Zaire, Bobby Kennedy at that hotel in Los Angeles when he was shot. (He, along with football player Rosie Greer, wrestled down the killer, Sirhan Sirhan.) He became the constant companion of presidents and prime ministers, kings and queens. With his tall, lanky good looks and the great shock of hair that always fell over his forehead, he was a great overgrown prep school boy and a great presence in this culture in the 1970s, 1980s and 1990s.

He also became interested in fireworks, probably, as he later told me, because he had been trained as a demolitions expert when he was in the Army. He arranged for the great fireworks displays in Manhattan and was named by the mayor as the New York Fireworks Commissioner, the only lifetime appointment ever made by a New York mayor.

I really did admire George Plimpton, even wondered if someday I could be appreciated the way he was appreciated. We were, it seemed to me, in the same business. But he was so well mannered, well connected and well bred, and everybody liked him. I was from New Jersey. I could NEVER be as good as him. He'd cornered the market. Now I felt I had to ask him what I ought to do. So I called him up and made an appointment to see him at his home in Manhattan.

* * *

Upstairs in this brownstone, in the part of it where he lived with his wife, Sarah, I opened the copy of the paper from the

CONTINUED ON PAGE 98

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Portugal (CONTINUED FROM PAGE 96)

autumn when PLENTY TO DO IN THE WINTER IN THE HAMPTONS had appeared. He read the article, and then I told him how the proverbial roof had fallen in. He wasn't surprised.

"What do you think?" I asked him.

"It's interesting that out of those 13 festivals you wrote about, this was the one that got everybody's attention."

"I've wondered at that," I said, turning to it. There it was, occupying just a few inches of space on page 58.

George grinned. "I think people are attracted to life and death situations. None of your other festivals are in that category."

"That's true."

"In late December, they got their appointment diaries for the new year. And this was one date they didn't want to miss. So they penciled it in. And then made a call just to make sure that it was on. You have to hold the Flight to Portugal," he said finally. "No way around it."

"Okay," I said. "How do I do that?"

Outside the kitchen window a big barge was slowly drifting by on the East River. We looked at it for a while. A big tanker was gliding by.

"What's the most interesting thing you've seen on the river since you began living here," I asked.

"Floaters."

"Floaters?"

"We've had our share," he said.

A floater is someone who got shot and dumped in the river upstream, he told me.

* * *

And so, we held the Flight to Portugal. Looking back on it, I have to say that this was about the most fun I've ever had with this newspaper.

First of all, two weeks before the event was supposed to happen in March, we published an item noting that this year, the event was being postponed until August when the water was warmer and "there was a greater chance of survival." The new date would be Saturday, August 20, 1992. That gave me some breathing room.

Here is how an article about the upcoming event appeared in the paper in May of 1992.

Flight to Portugal to Take Place in August

One of the most unusual events ever to be held on eastern Long Island is surely the Dan's Papers Flight to Portugal, scheduled to take place on the grounds of the Montauk Lighthouse on Saturday August 10. Entrants—and you are welcome to become one—will throw gliders or other devices of their own creation off the cliff of the lighthouse 80 feet above the rocks and the sea, in an effort to win a free one-week vacation for two in Portugal. The United States Coast Guard will be patrolling around offshore, volunteers from the Grumman Aerospace Corporation will be manning computers in the Lighthouse itself to track the launches, and the person who can launch a glider the farthest off into the sea to the east toward Portugal will win the first prize.

Festivities are expected to begin around ten in the morning and will run all day with the awarding of the prize at four in the afternoon. There are several other prizes and free gifts for ALL entrants, but more about that later.

To enter your glider, all you have to do is send \$10 cash or by check to Dan's Papers, Main Street, Bridgehampton. You could also stop by our offices next to the Bridgehampton IGA. Checks are made out to Dan's Papers and this entire project is a benefit for the Montauk Historical Society erosion control project on the cliff face of the Lighthouse. When you enter, you give your name address and phone number and you will receive a launch time and a list of rules.

At this juncture, one week before this event, there's a lot we can report we have lined up for that day. Jim Turner and his band will entertain between launches beginning at 11 a.m. There will be a food wagon on hand serving hot dogs and drinks. The WLNG double-decker bus will be there to act as a platform for the master of ceremonies. Bring a blanket or lawn chair to sit on. You will have an excellent view of the launches. If you are an entrant, be there at least one half hour before your launch time.

Objects to be launched must be 24 inches in length or longer, must float for five minutes or more and be heavier than air. Propellers and rubber bands are allowed on board the gliders but there can be no gasoline engines or other forms of propulsion. There can also be nothing remote controlled. We've worked these rules out pretty carefully. Call us and learn more about them.

First prize is a free vacation for one week in Portugal, courtesy of the Portuguese National Tourist Office and TAP, the Airline of Portugal. Second prize is a piece of beautiful Portuguese porcelain from Ilhavo, Portugal worth about \$600. Third prize is a three-liter bottle of vintage Portuguese Taylor and Fladgate Port from the Douro Region of Portugal, courtesy of Kobrand Importers of Manhattan. And fourth prize is a case of Portuguese table wine from the Portuguese National Tourist Office. The prize for the winning entry in the children's division, 12 and under, is \$100 donated by the Montauk Boatmen's and Captain's Association.

The top ten adult entries will each receive a bottle of Stolichnaya Vodka donated by Monsieur Henri of New York. And all adult entries will receive a small 200 ml bottle of Alize, a combination of cognac and exotic passion fruit juices, also donated by Kobrand.

Representatives from the United States and Portuguese government will be on hand during the day and everybody coming to the event, which costs \$2 adult and \$1 child, is entitled to a free tour of the Lighthouse.

Some of those helping out in this event include Eric Cohen, the President of Flying Point Software, who will be working with the Grumman volunteers to determine the winners. Also Uihlein Boat Rentals, who will have a speed-boat offshore to assist the Coast Guard in retrieving the entries. Also, down on the rocks at the base of the cliff, a group of surfers provided by Main

Street Surf Shop in Wainscott, Long Island would also do so. Pre-launch training advice is being offered by the Pro-Body Exercise Studios in Bridgehampton and Southampton. And of course, the Montauk Historical Society, which is making this all possible, will be our hosts. There will be a big cash bar party at Kahuna after the Dan's Papers Flight to Portugal. See you at the Lighthouse!

I got an enthusiastic thumbs-up from the Montauk Historical Society to hold the event on the Lighthouse

grounds. They were in charge of the property at this time.

We sent out press releases to all the media, inviting them to send reporters, cameramen or photographers to the "media area" of the event from which they could cover it. I had an air-view map of the Lighthouse grounds, with the "media area" noted.

To this day, I can't believe I had the nerve to see Grumman Aerospace, the manufacturer of the lunar walker and warplanes for the Navy, at their main office in Bethpage, and after getting a security visitors badge, visited their labs and asked them if they could provide us with a GPS system—this had just been invented—so we could have great accuracy in judging where the entries splashed into the sea. They said the GPS fit on the back of a big truck and they'd try, but they couldn't guarantee it. In the end, they came without it. But they did serve as judges.


We had a grandstand for the spectators and a "pit" area where entrants could fine-tune their entries. And then we had the "launch runway." Everybody would have five minutes to get ready and then go down the runway. We had a final countdown over the P.A.

Just offshore, the biggest ship from the Montauk Coast Guard Station, the 55-foot *Point Wells*, was anchored off the Lighthouse at the beginning of the event—all its men in dress whites—but then, after just one hour, it had to run off to handle another maritime rescue in the heavy surf of that day.

Our event drew 55 entries, including one from TV personality Dick Cavett, who lived in Montauk, consisted of light weight model aircraft, many of them homemade, launched by hand over the edge of the cliff. About 1,000 people watched this three-hour event, but none were George Plimpton, who, though invited, on that date had to be in London. I did get a metal toy car with wings from him, however, sent from London.

The winner of this event was a couple from Port Washington. At the awards ceremony, we learned that the wife was afraid of flying. I don't know what happened after that. But somebody went to Portugal. 🍷

Representatives from the United States and Portuguese government will be on hand during the day and everybody will be coming to the event.



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LIONS RELEASED TO DEAL WITH HAMPTONS DEER PROBLEMS



BY DAN RATTINER

A solution to the deer problem in the Hamptons will take place next week, courtesy of a wealthy South African industrialist who has recently bought a home here. It will be at no charge to the taxpayers, and it will preempt the need for federal sharpshooters in the Hamptons. They had been scheduled to arrive here, and also in the other East End towns in February to cull the herd on the East End.

The problem, as everyone knows, is there are too many deer roaming the woods of the East End and the deer eat everyone's shrubbery, get hit by cars and leap over the fences that everybody builds to keep them off of private property. A survey done from the air recently estimated that there are 30,000 deer on the East End, 8,000 of which are in the Hamptons.

Local realtors were very pleased last year when Hans Van der Klerk bought the old oceanfront Kallen estate. It had been on the market for more than a year, but few wanted to put in bids. Since it is 28 acres, including a main house, guest cottage and private dock, the asking price was quite high.

Van der Klerk, of Cape Town, has parlayed several small silver and bauxite mines in the outback of South Africa into a conglomerate of more than 20 factories around the world, mining everything from boric acid to asphalt to

gold to sand and gravel. Recently, in response to protests by environmentalists, he closed an asbestos mine in Tanzania, in spite of the fact it was quite profitable. He is retooling that mine to be able to separate out cobalt, which is in considerable abundance on the site and which is in great demand by the nuclear power industry. *Fortune* magazine has estimated Van der Klerk's net worth at \$1.2 billion.

Van der Klerk bought his Bridgehampton property sight unseen.

Upon arrival here, he expressed astonishment at the crowds of deer that had broken through the hedgerows to feast on his gardens and lawns. He was even more astonished to learn that the five eastern towns, including those in the Hamptons, had agreed to have federal sharpshooters out here, free to roam on private property with high-powered rifles in February to kill as many deer as they could. The shoot is expected to last 40 days.

"I will not allow anyone I don't know on my property," he said. "I can't speak for the other East End towns, but I'm sure that those here in the Hamptons feel the same way as I do."

Van der Klerk's solution has been to bring 26 male African lions from South Africa to Bridgehampton. He plans to release them into the woods here in the Hamptons on Monday.

"They are the natural predators of deer in South

CONTINUED ON PAGE 102

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Lions (CONTINUED FROM PAGE 100)



Africa,” he told this reporter at a meeting at his house on Friday. “I have done the math. Based on the rate that these carnivores eat meat, the deer herd should be gone in 10 days. This is mother nature at work.”

Van der Klerk also had his attorneys do some research. There is an ordinance in the Hamptons prohibiting the harboring of “wild animals,” but in the list of such animals there is mention of coyotes and American mountain lions, but not the South African lion.

“It may have been an oversight,” Van der Klerk grinned. “But I have a problem here and I’m someone who solves problems.”

The lions, each 800 to 1,000 pounds, were caught in the Kalahari section of South Africa, using blowguns with darts dipped in a sleeping potion. They were caged while asleep, flown to Kennedy Airport, and then taken by boat to Van der Klerk’s private dock on Wednesday. They are being housed in the Van der Klerk garage, built by Kallen for his antique car collection. I could hear them roaring there in his library, several hundred yards from the garage.

“Why have you only brought male lions?” I asked.

“We wanted them to only have one thing on their minds.”

“What happens after 10 days?”

“The lions will be caught—they should be well fed and lazy by that time—and returned to South Africa.”

Van der Klerk is delaying the release of the lions until Monday so he can get the word out—Dan’s is not the only newspaper he has contacted.

After leaving Van der Klerk’s, I spoke to Emmett Greengrocer, the president of the East End Environmental Group (EEEG), based in Sag Harbor, who has often spoken out against desecrating the land and the wanton shooting of the wildlife by the local hunters.

“It sounds like this has been thought through,” Greengrocer said. “Prey and predator. Survival of the fittest. Lions are beautiful creatures. This is the stuff we have been talking about for a long, long time. Somebody has finally heard us.”

A spokesman for the Hamptons spoke on condition of anonymity and said that Hampton officials were in a great quandary because of these developments. “Van der Klerk is right. We checked the law. Local residents are not

prohibited from harboring South African lions. South African lions are also not mentioned in the list of animals specifically prohibited from running wild. We have attorneys working on this 24 hours a day. But it seems the only thing we can do is stand aside while Van der Klerk’s lions eat, and then not let the sharpshooters in in February, and get our money refunded.”

A spokesman for Brookhaven Town, which borders the Hamptons, said they had heard about the plan when the lions were flown in on Wednesday. But they were ready. “African lions may be not be prohibited in the Hamptons ordinances, but we have Ordinance 26, Section 7, which specifically prohibits South African lions in Brookhaven. We have plans to have police cars at the border with the Hamptons beginning on Monday morning at 1 a.m., and they will be armed with high-powered rifles and will shoot lions on sight.”

Half the force was trained in the use of high-powered rifles on Thursday and Friday, he said. The last group will be trained over the weekend.

A spokesman for the Town of Southold said he doubted any lions would sneak into his town, because they’d have to take the ferry. Nevertheless, he said that if any lions did do that and were there in February when the federal sharpshooters arrived, the sharpshooters would shoot them. “We’ve paid them to shoot deer. Surely they can shoot lions.”

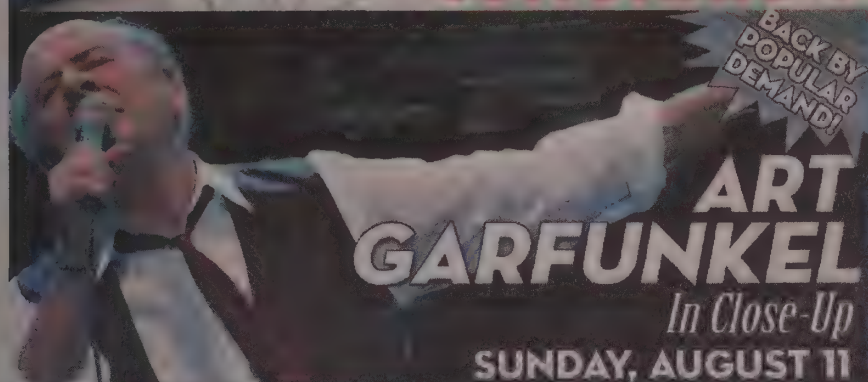
A spokesperson for the Village of Greenport lamented Van der Klerk’s actions. “He could have gotten more lions—some we could use in our towns, too—but he didn’t,” he said. “And now it’s a no-win situation. The towns in the Hamptons, having paid for the federal sharpshooters, will now get refunds. So the rich just get richer and the poor get poorer. But not us. Also, the Hamptons can breathe easier, because they won’t have to put up with sharpshooters for 40 days in February. And March, too. Isn’t that the way it is with the snooty folks in the Hamptons? So we get the short end. It’s a quadruple whammy.”

In any case, residents of the Hamptons are urged to stay indoors from December 23 to January 8 while the lions are loose.

“Lions Released...” became the biggest story in the history of DansPapers.com after its publication on December 19, 2013, garnering international attention and hundreds of thousands of views. 🐾

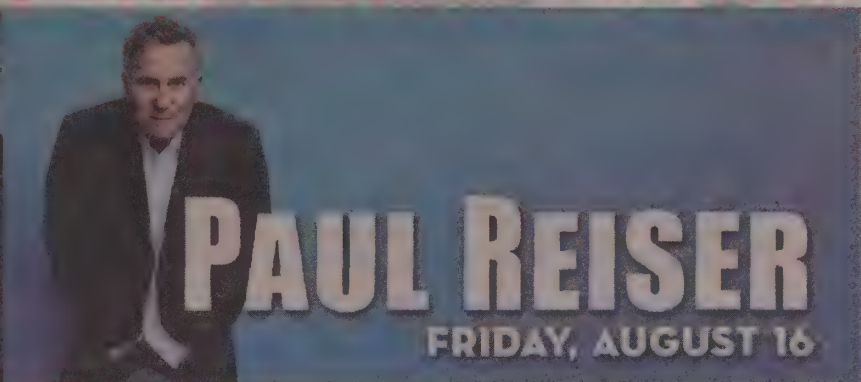
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60 Summers

BY THE
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The Year Dan Rattiner Founded Dan's Papers...

A British quartet changed its name from the Silver Beatles to The Beatles, the 50-star American flag flew for the first time, John F. Kennedy was elected President, Cassius Clay won Olympic gold in boxing, NASA was born, John Steinbeck left Sag Harbor to begin a trip that became *Travels with Charley*, and the countdown to a diamond 60 Summers celebration began...

0 Dollars charged for an issue of *The Montauk Pioneer*, making it the first free weekly resort town newspaper in America

2 Hamptons beaches ranked among Top 10 in the world by Dr. Beach—Coopers Beach in Southampton and Main Beach in East Hampton

5 Date in March, 2012, when the Montauk Lighthouse was awarded National Landmark status—217 years after George Washington commissioned it

6 Million votes cast in Dan's Best of the Best competition since it began over the last 20 years

10 Runs scored by the Artists in the 1974 Artists & Writers Softball Game, the first Artists win—a 10–1 victory

12 Number of U.S. Presidents since Dan's Papers' first summer

14 Acres purchased to build the new Parrish Art Museum, which opened in Water Mill in 2012

1 Commissioner in the history of the Hamptons Subway. Cheers, Commissioner Aspinall

3 Pulitzer Prize winners who have spoken at the Dan's Papers Literary Prize for Nonfiction Awards (Robert Caro, Carl Bernstein, Jules Feiffer)

4 U.S. Open Championships played at Southampton's Shinnecock Hills Golf Club

7 Minutes and 7 seconds, length of the Rolling Stones' "Memory Motel," legendarily inspired by their 1975 stay at Andy Warhol's Montauk home

8 Pages in the first issue of *The Montauk Pioneer*

9 Rank, by the British Film Institute's *Sight & Sound* magazine, of 1975's *Grey Gardens* among all documentaries ever made

11 Years between Sagaponack becoming an incorporated village and becoming America's most expensive ZIP code in 2016 (median home price: \$8.5 million)

13 Advertisers in the first *Montauk Pioneer*, out of 27, who are still in business 60 summers later

15 Years after Montauk County Park was renamed Theodore Roosevelt County Park in 1997 that Suffolk County Legislature changed the name... back to Montauk County Park

16 Months of fundraising before the groundbreaking to rebuild the Sag Harbor Cinema after it was destroyed in a December 16, 2016 fire

17 Acres first planted by Alex and Louisa Hargrave when they started Long Island's first vineyard, in 1973

18 Miles off Montauk where Frank Mundus, the inspiration for Quint in *Jaws*, reeled in a record 3,427-pound great white shark in 1986

20 Cents per mile for up to 3 passengers to take the Shelter Island Airways Air Taxi Service anywhere in 1960

22 Feet of galvanized steel on the new dome put on Southold's Custer Institute and Observatory—Long Island's oldest observatory—in 2006

24 Years after Dan's Papers started that Lee Krasner passed away, leaving her home to become the Pollock-Krasner House & Study Center in 1988

27 Hours spent by individuals reading *Moby Dick* aloud throughout Sag Harbor during the quasi-annual marathon launched by Canio's Books

30 Feet in length of the Big Duck in Flanders, named to the National Registry of Historic Places in 1997

19 Songs on Jimmy Buffett's set list (plus 2 encores) for his August 1994 concert at Montauk's Deep Hollow Ranch

21 Local and national news outlets calling in 2012 to ask Dan's Papers about the veracity of the story of South African lions being released in the Hamptons to solve the deer population problem

23 Summers, 1961 to 1983, in the Boston Red Sox career of Bridgehampton's Carl Yastrzemski

25 Years and counting that the Bridgehampton Road Rally has been keeping the history of auto racing in the Hamptons alive

26 Million dollars paid by Jay-Z and Beyoncé for their East Hampton home in 2017

28 Different winners of the Hampton Classic Grand Prix

29 Rank of Barry Rosenstein on the *Forbes* list of Highest-Earning Hedge Fund Managers when he was reported in May 2014 as the buyer of an East Hampton property on Further Lane for \$147 million—the most expensive U.S. home sale price in history

31 Points scored in winning the 2015 state basketball title and tournament MVP by Bridgehampton High School's Charles Manning Jr., 17 years after his father took home MVP honors and won the state title with the same school, on the same court.

32 Years the Shinnecock Indian Nation fought to get federal recognition before it was granted in 2010

60 Summers

BY THE
Numbers

37th President of the United States, Richard Nixon, who wrote his 1968 Republican Party nomination acceptance speech at Montauk's Gurney's Inn

41st Song in the DansPapers.com 100 Songs of Summer Countdown: "Vacation" by the Go-Go's

39 Years Dan's PotatoHampton, the Hamptons' first 10K, was run, after the starting gun in 1973

33 Percent of Shelter Island covered by Mashomack Preserve, acquired by the Nature Conservancy in 1980

35 Miles off Montauk where the first wind farm in New York State is proposed to be built

43 NASCAR legend Richard Petty's car number when he notched career victory 23 at Bridgehampton in 1963

34 Rosé wines poured at the inaugural Dan's Rosé Soirée in 2017

36 Jumper horses (and 2 sleighs) aboard the Jess Owen Carousel at Mitchell Park, donated to Greenport in 1995

38 Miles from the Shinnecock Canal to the Montauk Lighthouse

42 Main Street, Emerilla, Alaska. Address of mystery man who "confirmed" Sarah Palin's moving to Hampton Bays in Dan's famous 2009 hoax

44 Weeks *Jaws*—actually set in the Hamptons, where the movie had its 1975 premiere—was on the bestseller list

40 Restaurants and chefs serving up fare from the Hamptons and the North Fork at the first Dan's Taste of Two Forks

45 Summer of Dan's Papers when both Google and Facebook make their debuts

46 Years and counting for the annual Dan's Papers Kite Fly at Sagg Main Beach

48 Years in the journey from Kathleen King's selling cookies at her family farm at age 11 to her opening Tate's Bake Shop in 2000 to its selling for \$500 million in 2018

50 Feet in height of Linda Scott's *Stargazer* sculpture in Manorville that welcomes visitors to the Hamptons

52 Weeks a year that *Dan's Papers* has the largest circulation of any publication on Long Island's East End

54 Page of *Time* magazine's August 4, 1975 issue where you'll find a story on Dan titled "Hoaxer of the Hamptons"

56 Years before Dan's Papers started that Nikola Tesla built the North Fork's Stanford White-designed Wardencliff Tower, which landed on the National Register of Historic Places in 2008

58 Age of Stephen Talkhouse when he died...91 years before The Stephen Talkhouse opened in Amagansett in 1970

47 Oscar nominations garnered by Hamptons International Film Festival (HIFF) films in its 25th year, 2017

49 Average water temperature during the now-countless Polar Plunges that take place to raise funds for charity each winter in the five East End towns

51 Different dedications of the weekly issue of *Dan's Papers* each year

53 Unofficial record for number of BBCs consumed by one guest during a weekend at Cyril's, set in 2010

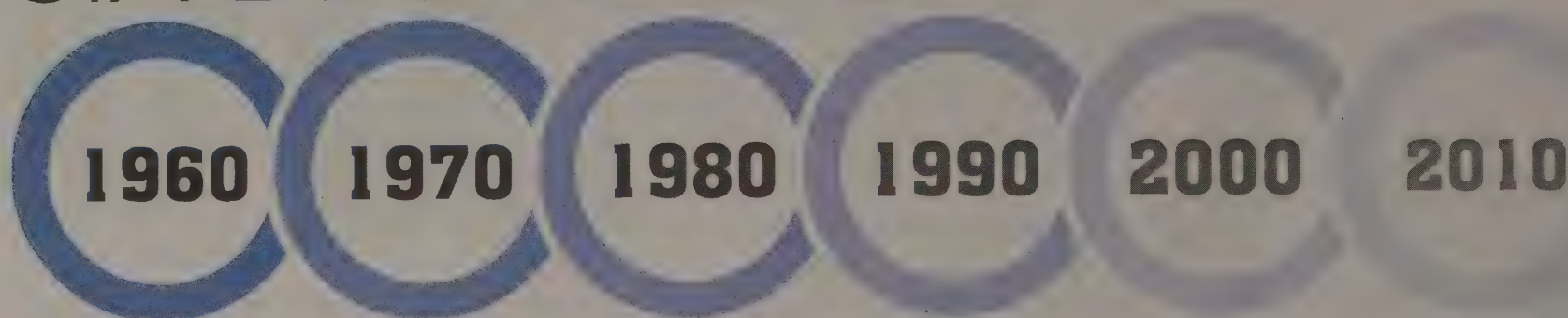
55 Entrants into the Dan's Papers Flight to Portugal event in 1992

57 Billboard Hot 100 rank of "The Downeaster 'Alexa,'" Billy Joel's 1990 ode to Long Island fishermen

5,9(40) Approximate number of years of recorded history before Dan's Papers was born

60 Summers on the East End that nobody will ever forget

SIX DECADES OF



ENVIRONMENTALISM

THE EAST END HAS LONG BEEN A PLACE OF NATURAL BEAUTY, WITH SPARKLING BEACHES, VERDANT WOODS AND INCREDIBLY DIVERSE WILDLIFE ON LAND AND IN OUR WATERS. HOWEVER, IT HAS BEEN NO SIMPLE FEAT TO MAINTAIN THIS STATUS. AFTER YEARS OF DEDICATED ENVIRONMENTALISM, THERE'S STILL MUCH MORE WORK TO BE DONE TO ENSURE THAT HAMPTONS AND NORTH FORK ECOSYSTEMS STAY HEALTHY FOR THE NEXT 60 SUMMERS AND BEYOND, AND THE EARTH-CONSCIOUS PEOPLE AT PECONIC BAYKEEPER, GROUP FOR THE EAST END, HAMPTON WILDLIFE REMOVAL & RESCUE, NORTH FORK ENVIRONMENTAL COUNCIL AND OTHER ORGANIZATIONS ARE ON THE FRONTLINES. THEY WEIGH IN ON THE PAST, PRESENT AND FUTURE OF EAST END ENVIRONMENTALISM.

WHAT DO YOU CONSIDER THE MAJOR MILESTONES OF EAST END ENVIRONMENTALISM?

PETE TOPPING, BAYKEEPER AT PECONIC BAYKEEPER One of the biggest milestones in East End environmentalism has been the voter-approved Community Preservation Fund (CPF), which was established in 1998. This allows the five East End towns to collect 2% on each real estate transfer to use for buying and preserving properties that meet certain criteria. More recently (2016), voters have allowed these towns to invest up to 20% of this revenue for water quality improvement projects. With real estate transactions happening on the East End frequently and prices being high, this provides our towns with the revenue needed to take action.

BOB DELUCA, GROUP FOR THE EAST END PRESIDENT Clearly the CPF and its recent expansion for clean water projects has been the most far-reaching environmental accomplishment over the last 50 years...Before the CPF, the Pine Barrens Protection Act—and major land use reforms largely reducing overall density and requiring the protection of prime farmlands and watershed areas—has been a major achievement through the region. This remains to be the best hope for sensitive properties that cannot be protected through the CPF.

In addition to land and water protection strategies, south side communities like East Hampton and Southampton Town have also made progress on the issue of maintaining our shorelines and reducing the installation of hard structures that can destroy the beach and eliminate public access over time.

DELL CULLUM, PROFESSIONAL PHOTOGRAPHER AND OWNER OF HAMPTON WILDLIFE REMOVAL & RESCUE The Division of Fish and Wildlife does good work on the East End in regards to our environment, particularly our wildlife. The plover program, although a headache to some, is proving quite successful. The bunkers' return has brought both

seals, dolphins and whales back to our waters in abundance.

THE NORTH FORK ENVIRONMENTAL COUNCIL (NFEC) There have been difficult and trying times in our history which brought us together as never before, resulting in such positive milestones as Pine Barrens protection legislation to protect our sole source aquifer and the East End CPF, which has preserved thousands of acres of farmland and open space—we are in one of those times again.

HOW DO YOU SEE THE STATE OF THE EAST END'S OCEANS, LANDSCAPES AND WILDLIFE TODAY?

PETE TOPPING The East End's waterways and wildlife today hang in a precarious state. With respect to wildlife, to me, the biggest threat is loss of habitat. Every time we choose to remove a native plant and replace it with something else or put up a fence, we change the ecology of our landscape to only support those species that can live in a man-made environment. In addition to supporting native species, natural landscapes also act as sponges and filters for storm-water events, keeping pollutants and sediments out of our waterways. Naturalized areas don't need pesticides or fertilizers. We're now seeing an explosion of deer and ticks while we have lost an alarming number of other species such as our native amphibians and reptiles.

My early childhood was marked by the first intensive brown tide algal blooms on the East End and my first memory of something being wrong with the local environment. While our bays are far from recovered, in my personal experience, they are in better shape than they were for much of my early life. That being said, we're seeing new forms of harmful algal blooms in our bays and beyond. From researchers, to local environmental groups, as well as local governments, there has been ongoing awareness and collaboration to understand and address the causes of these events.

CONTINUED ON PAGE 110

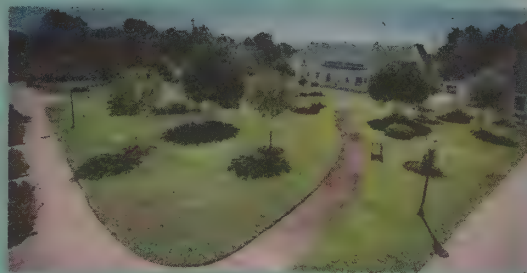


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Environmentalism (CONTINUED FROM PAGE 108)

BOB DELUCA I can say with certainty that environmental protection and conservation-based zoning was not welcomed by all when the ideas were first pushed into the public agenda. Through the years the open hostility toward environmental concerns has dropped off, and elected officials have increasingly embraced the need for conservation as a fundamental community interest and an interest that is vital to our traditional industries like fishing and farming, as well as our local tourist and second-home economy.

Despite decades of concerted effort and some remarkable success stories, like Group for the East End's work to help restore the local osprey, which is a species on the threatened list with regional extinction that is now rebuilding its population, the region's primary natural resources including our drinking water, our coastal ponds, harbors and bays and our contiguous forests are in real trouble. Decades of inadequate sewage treatment, erosion, mining, runoff, garbage and overdevelopment in general, has stressed our fragile landscape and left a deep footprint of environmental damage that will take decades to restore even if we all put our collective shoulder into the efforts.

DELL CULLUM The oceans belong to Mother Nature, as do the shorelines. Any attempt to change what she has served, will only remind us of how ignorant we were to try. Still, that doesn't stop us from polluting our waters, whether the filth comes from land, sea vessels or rains from the sky—balloons are the worst. And if potentially dangerous trash isn't enough in our oceans, we have cut and discarded fishing nets, as well as improperly placed working nets trapping our marine mammals, like seals, dolphins and whales.

Our landscapes are in jeopardy of running out of landscape. Every year, more and more houses fill once empty lands. There is no end in sight and no planning in place to know when it's too many. Even worse is the lack of knowledge necessary to bring all the other departments up to compliance to accommodate the increasing population (trash, recyclables, waste water, schools, etc.). For every house that goes up, another vital habitat is lost to dozens of species, not to mention those that are destroyed during the initial process of clearing.

NFEC Three inches doesn't sound like a lot of sea level rise, but coupled with tidal surge and erosion, those three vertical inches spread out to three to ten feet of encroachment on our public beaches and personal properties during normal daytime tidal changes. This in turn blurs the lines between public and private in not just ownership and use but in the responsibilities of landowner and municipality in maintaining things "as they are" and repairing things "as they have become." The economic implications are staggering.

It's not just our oceans and property at risk, it is also our farms and overall habitat which are suffering. Without a healthy habitat there are not enough pollinators and without sufficient pollinators our food products are at extreme risk. We are responsible for the most productive farmland in the entire state of New York, and all of our residents and visitors value the gift of healthy and nutritious food to be had within minutes of our homes. Disruptive weather puts this quality of life in jeopardy and it is the responsibility of every one of us to decrease our negative impact on the land, air and water upon which every one of us depends.

WHAT WORK IS BEING DONE TO PRESERVE THE EAST END FOR FUTURE GENERATIONS, AND HOW DO YOU SEE LOCAL ENVIRONMENTALISM EVOLVING?

PETE TOPPING As an organization focused on the health of our waterways, Peconic Baykeeper is hopeful that East End environmentalism will focus more on holistic approaches to protecting our environment and waterways. This means that we must start looking at our environment as the delicate and integrated system that it is. What we do on land affects our waters.

We need to stop pointing our fingers at the big house with the big lawn and saying that they're the problem. Sure, they're part of the problem but unless we all make the necessary changes to reduce our impacts by upgrading our outdated septic systems, we all continue to pollute our groundwater and ultimately, our waterways. With current county, state and town rebates, this is an increasingly solvable problem for those willing to do their part.

BOB DELUCA Group for the East End and our fellow conservation organizations across the region, often in concert with their elected representatives, are pressing hard for better wastewater technology, improved land use requirements, more sustainable landscape practices, alternative energy investment, increased land preservation, water conservation and even practical climate action plans, to do what must be done to protect and restore the ecological health of the region and in turn protect the local economy that thrives on environmental health.

There is now a much greater need to focus on reducing the impacts of the already-built environment like septic waste, habitat fragmentation, landscaping practices, traffic, garbage, vegetative waste and the rising tide of drinking water contamination. To make this change we will need to maximize funding and incentives to essentially re-engineer our water supply and wastewater management infrastructure.

DELL CULLUM Kevin McAllister of Defend H2O, Colleen Henn of [Surfrider's] Blue Water Task Force, all the folks at the Surfrider Foundation's Eastern Long Island Chapter and, my favorite, Mike Bottini, wildlife biologist and conservationist—these are the folks making a positive impact on our environmental future. I will add myself for starting and keeping alive the annual Shoreline Sweep, the largest volunteer beach clean up on Long Island and beyond. Each year we clean spotless about 50 miles of shoreline (north and south sides) in about four hours, with over 100 volunteers and dozens of sponsors.

Places like the South Fork Natural History Museum, Evelyn Alexander Wildlife Rescue Center, East Hampton Group for Wildlife—these are the folks looking out for the best interest of our wildlife, through education and hands-on help, these folks are the positive trend for our wildlife and their future.

NFEC The North Fork Environmental Council realizes the enormity of our situation and is doing everything it can to encourage people to use less water and chemicals on their lawns, drive only when necessary, carpool and use mass transit when possible, to increase the amount of native perennial trees, bushes and plants on the lands for which they are responsible, and to open up dialogues between what may seem like disparate groups at first glance, but whose members all have one basic desire—for a healthy environment, healthy economy and healthy people. We need to redefine the term "progress" to include the concept of sustainability. We must do this for our grandchildren, and their children, long after we're gone. 🌱



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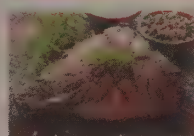
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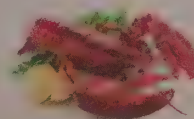
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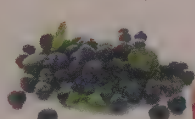
99¢ lb.
SAVE 50¢/LB.
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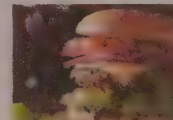
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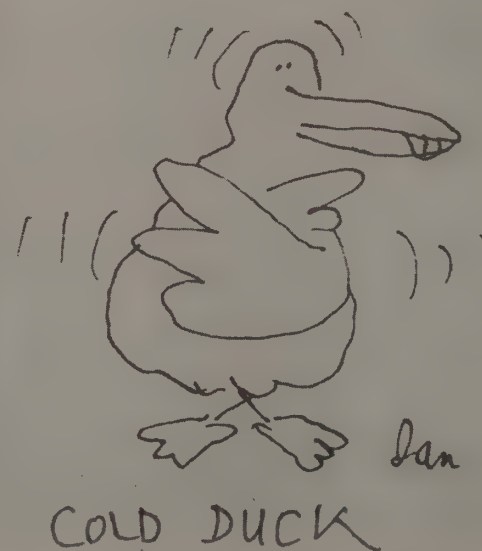
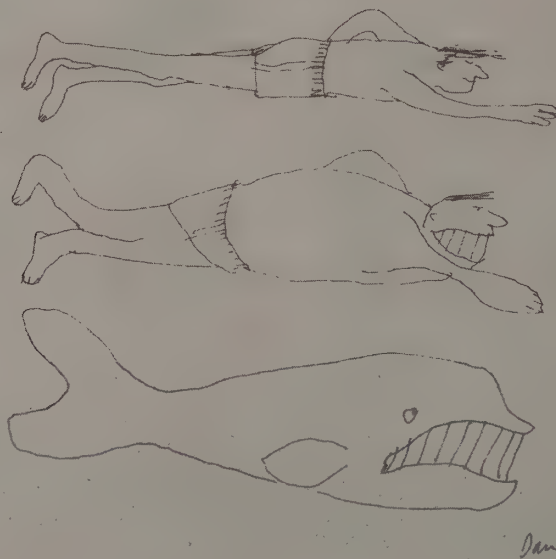
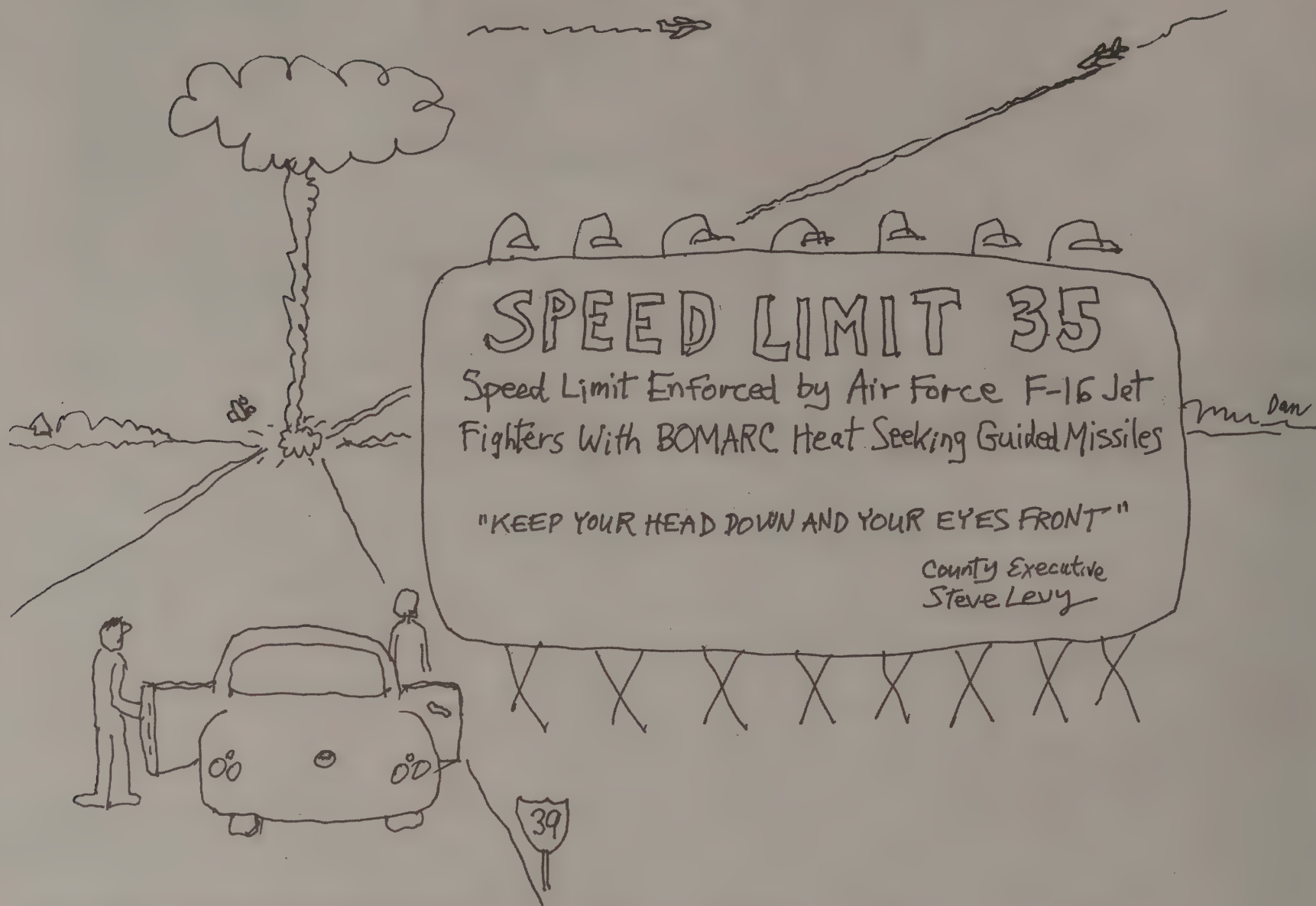


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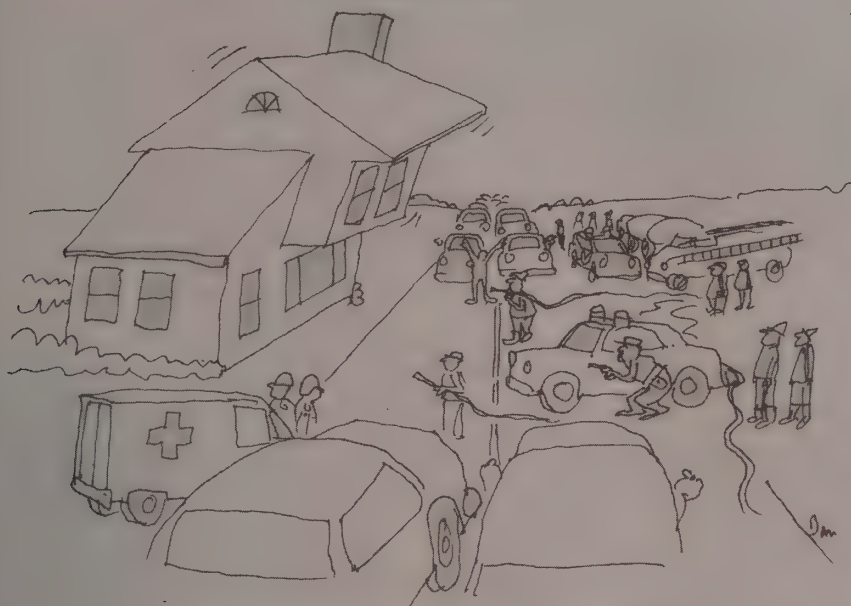
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Dan's Cartoons—A Portable Gallery



ULTIMATE CHIC



A House Trying To Get South Of The Montauk Highway.



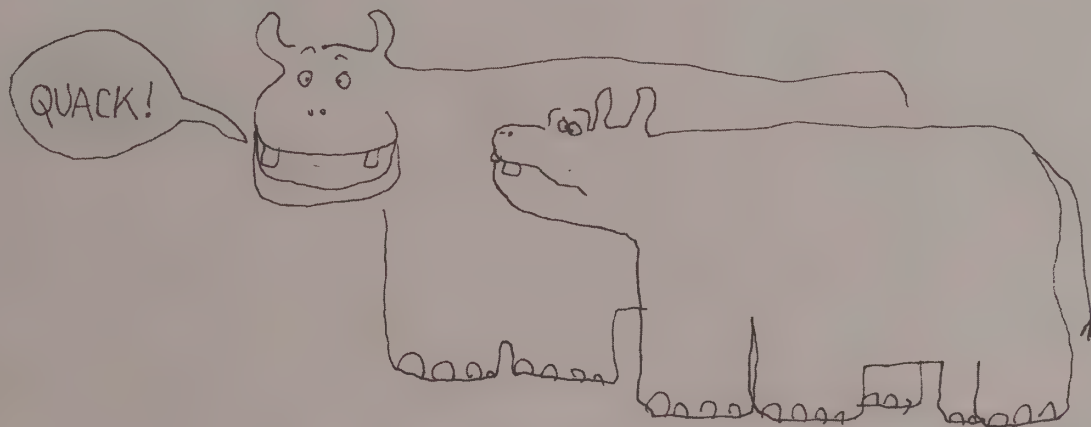
The Visitors



CAN I HAVE YOUR PERSONAL GUARANTEE THESE PIES ARE HOMEMADE?



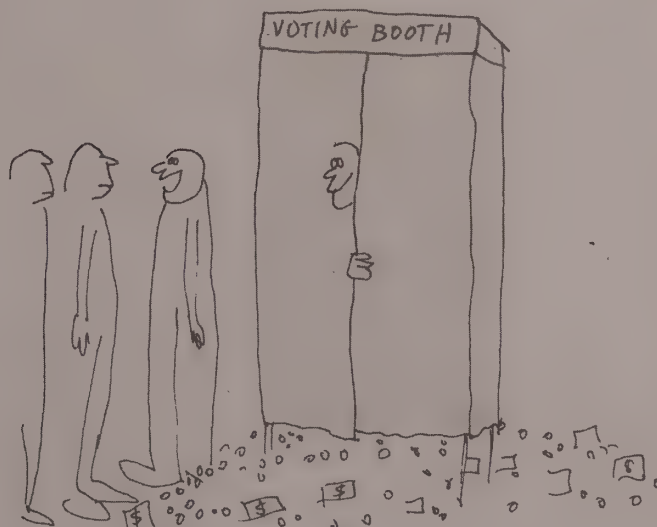
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ATTILA THE HEN



LENNY GOOSE

SIX DECADES OF



THE EAST END HAS LONG BEEN A PLACE WHERE ARTISTS IN MYRIAD MEDIUMS HAVE COME TO FIND INSPIRATION, HONE THEIR SKILLS, DEVELOP EXCITING AND INNOVATIVE NEW WORKS AND THRIVE IN A COMMUNITY THAT ALWAYS CELEBRATES THE CREATIVE SPIRIT.

THE PAST...

What stands out to you about the rich legacy of the arts on the East End, and how has it evolved over the years?

G.E. SMITH, MUSICIAN There are, and have long been, quality artists of all types living in eastern Long Island. I have been surprised several times in just the last few years to find well-known musicians living right near me. Rick Davies of Supertramp was within a mile of me for years and I didn't know it. Now we play together.

JESS FROST, EXECUTIVE DIRECTOR OF THE ARTS CENTER AT DUCK CREEK AND ASSOCIATE CURATOR/REGISTRAR OF THE GUILD HALL PERMANENT COLLECTION My parents brought me to exhibitions and openings at Guild Hall, Ashawagh Hall and the Elaine Benson Gallery in Bridgehampton, among others. We frequented the Birches (formerly Jungle Pete's) and other venues for dinner and jazz throughout the '80s. When I became a teenager, I read the nightlife section [of *Dan's Papers*] regularly and remember the Warhol-esque Danceteria ads in particular.

ALEX FERRONE, PHOTOGRAPHER AND OWNER/DIRECTOR OF ALEX FERRONE GALLERY What stands out for me is the concentration in one area of so many artists working in varied styles and with different mediums. Along with that, I believe the diversity of gallerists along the years who have promoted, and continue to support, those individual styles have played a major role in the artistic legacy here and continue to contribute to it.

GENE CASEY, MUSICIAN I suppose the fact that, while there are the rich and famous musicians who live on the East End, the local music scene exists on its own accord. Yes, there are the occasional Jimmy Buffett or Billy Joel "sittin' in" scenarios but the local players keep things moving along. And that is not easy to do.

ART DONOVAN, ARTIST AND LIGHTING DESIGNER I think it's the "continuity" that stands out the most. Although the East End boasts one of the richest cultural enclaves of artists in the country, its essential foundation seems to blessedly resist the seduction of the "moment." Our area's artists successfully resist "Twitter-ish" whims and trends while still remaining in the vanguard of fine art.

SCOTT SCHWARTZ, ARTISTIC DIRECTOR OF BAY STREET THEATER I've been at Bay Street Theater as Artistic Director for six years. While I was aware of the great performing arts scene out here before I joined the Bay Street team, my historical knowledge is a bit limited. What I can say is that in the past six years, I've seen the performing arts flourish, not only at Bay Street, but across the East End. Not only is attendance and

audience enthusiasm up, the amount of work being done and the variety of work has certainly expanded during my time here. I think the way the performing arts has always been led here is from the community. Passionate artists, both professional and amateur, who are part of our community, have reached out beyond the canal and across the country to attract leading artists to our area. And our lively and sophisticated audience has provided a fertile environment in which they can grow their work.

KATE MUETH, ARTISTIC DIRECTOR OF THE NEO-POLITICAL COWGIRLS It's gotten tremendously busier and eternally more inventive! When we first arrived 20 years ago, it was only a couple of institutions presenting and producing. The magnets for audiences were Guild Hall, Bay Street Theater, The Stephen Talkhouse and Westhampton Beach Performing Arts Center. As the population has grown, so have the number of organizations and individuals staging, producing and presenting various art forms on "stage." Everyone is a "producer" now—yoga studios, churches, wineries, libraries, galleries, restaurants.

KIRSTEN C. LONNIE, EXECUTIVE DIRECTOR OF THE SOUTHAMPTON CULTURAL CENTER They have grown significantly, both in the amount of performances offered and in diversity of offerings. At the Southampton Cultural Center, for example, we offer over 130 performances every year that include free summer concerts, theater productions including musicals and plays, classical concerts and recitals, dance and more.

TERRIE SULTAN, DIRECTOR OF THE PARRISH ART MUSEUM Since the late 1800s, the Hamptons has been a cornerstone in American art history. With the extension of the railroad from Penn Station to Southampton, important artists—such as William Merritt Chase, Winslow Homer, Thomas Moran and many others—made the journey here to paint. This legacy continued through the next century and continues on today.

It is almost easier to note which key artists did not have a relationship with this area than who did. Aside from the most well known, such as Jackson Pollock, Willem de Kooning, Robert Motherwell, Elaine de Kooning, Helen Frankenthaler, Lee Krasner, Roy Lichtenstein, Andy Warhol, Larry Rivers, Chuck Close, Cindy Sherman, Eric Fischl, Donald Sultan, Tara Donovan, Richard Serra. The point being that this area is likely one of, if not the most, significant artists' enclave in America.

Continued on page 116



DAN RATTINER

I had been working for Hamptons' Newspaper Magazine for five summers when Dan Rattiner invited me to lunch at Bobby Van's in the fall of 1988. He was there to offer me the longest running illustration job of my career. Dan was expanding the paper, and he had decided to concentrate on his writing, leaving me to create the cartoons for all his stories.

Since that first lunch, we've had a great working relationship built on respect. I can't remember a time Dan ever disagreed with me about a cartoon for one of his stories. I even talked him into giving me a full page to create whatever I wanted.

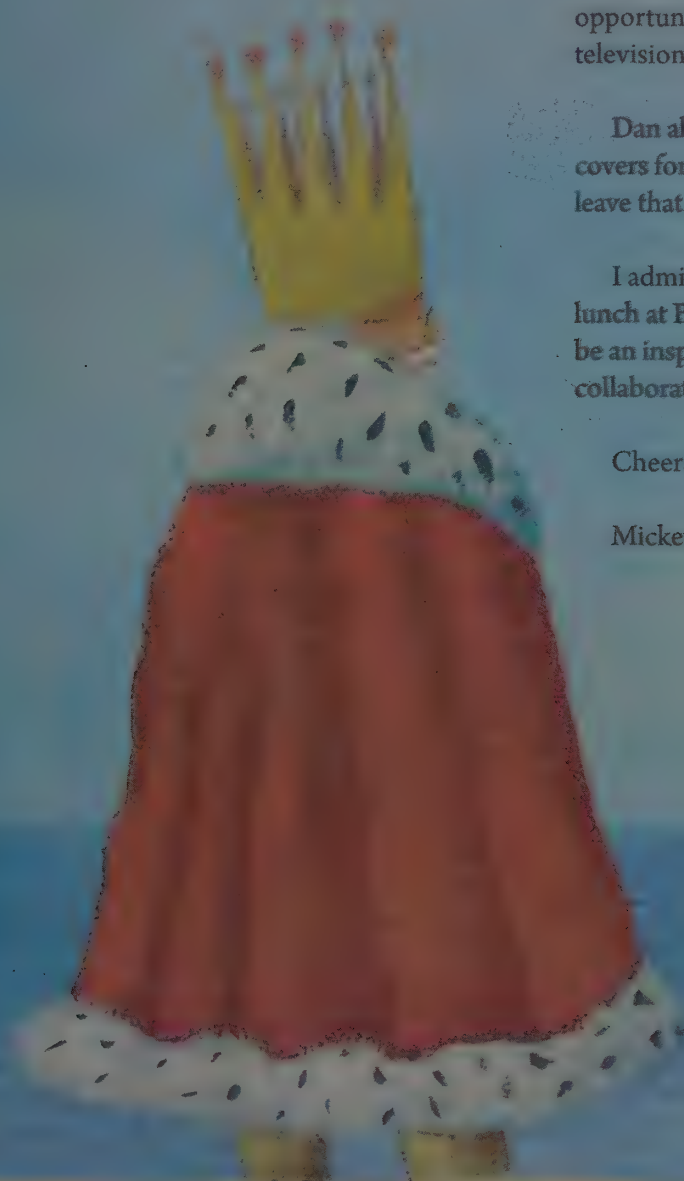
This space allowed my mother and me to publish Junior Kroll and The Green Monkeys. My mother and I were eternally grateful for that opportunity. It opened the door to publishing and ultimately, the world of television animation.

Dan also presented me with a platform to create over one hundred covers for an East End institution. I lost count of the actual number. I will leave that to historians.

I admire Dan's wit and talent as a writer. Since that serendipitous lunch at Bobby Van's, his drive and determination have continued to be an inspiration. We both look forward to the next thirty years of collaboration.

Cheers, Dan!

Mickey Paraskevas



The Arts (CONTINUED FROM PAGE 114)

THE PRESENT...

DISCUSS THE STATE OF THE EAST END ART SCENE TODAY...

KATE MUETH It's interesting. It's tireless. Brava to all the art makers! This expanse of performance offerings is entrepreneurially wonderful and yet simultaneously challenging as it spreads the audiences thin. I see that at times this waters down the ability for local arts organizations and artists to make clear ground within the community, particularly in the summer. I'd say the challenge of "an embarrassment of riches" is a remarkable place from which to operate.

While I am always a cheerleader for "more arts, please!" there can also be legitimate drawbacks with oversaturation—whether that be to the quality of the work, financial support for the organizations calling the East End home, or to the monies raised that then leave our community—and there's real blowback to the East End with that last one that never gets acknowledged. There is more potential audience than ever before, but also countless new opportunities for finding a place offering entertainment which, while exciting and wonderful on one hand, also creates an environment of this beautiful, creative snake eating itself.

TERRIE SULTAN There are many, many creative people that call this place home. The area continues to thrive as a magnet for visual and performing artists, musicians, and writers. It is a very rich environment. I would like to think that the construction of the new Parrish Art Museum building in Water Mill plays a significant role here in continuing to advance the creative legacy this community enjoys. Our "Artists Choose Artists" project—in which seven established artists each select two

artists from the area who will all have their work on view in the Museum exhibition—has proven to be a terrific mechanism for introducing artists to one other and the general public.

G.E. SMITH We're lucky to have some good places to both see music performed and to play at Stephen Talkhouse is a longtime favorite of mine.

GENE CASEY It is vibrant, colorful, varied—everything from open mics that yield great surprises to summer concerts and the wineries, the old guard and the newcomers. The local press and LTV and WPPB, and to a lesser but appreciated extent WEHM all cover the local music scene. I think the music scene is busier than ever, despite the bizarre attempts to outlaw live music by local government.

SCOTT SCHWARTZ It is lively and varied! I love that I can see theater, dance, music and comedy almost every week in the summer and now also year round.

ART DONOVAN Surprisingly diverse. I say "surprisingly" because the predominance of resort and seaside community art scenes are, forgive me, colloquial. Here on the East End, the year-round infusion of NYC and East Coast professionals mark our community one of the most artistically and culturally advanced in the country.

Continued on page 118

“The East End art scene is now thriving more than ever. I often miss the intimacy of this community in the '80s, and the feeling like I actually knew so many of the people I was reading about in *Dan's Papers* back then. But that sense of community hasn't changed, it's just expanding, which is what enabled me to move back to East Hampton. I subletted my apartment in Chelsea in the summer of 2004 and worked briefly for Donald Baechler, making backgrounds for his paintings. That season I saw the writing on the wall, and with the art scene out east growing, it galvanized my desire to return here full-time.

Jess Frost”

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The Arts (CONTINUED FROM PAGE 116)

THE FUTURE...

WHAT IS THE FUTURE OF THE EAST END ARTS SCENE?

G.E. SMITH If I knew the future of music or anything else, well, I'd be a lucky guy. I can tell you that music is not going away. Not here or anywhere else.

ALEX FERRONE There is a tremendous flow of visitors to our area throughout the year enjoying the region's offerings, and I believe the art scene could progressively benefit further from a bit more promotional advocacy outside the area. Some visitors, and even some residents, are aware of the North Fork tourism attractions, but may not be aware of the wonderful art scene here. So with that in mind, I would like to see more attention on this region's artistic offerings.

I think promotional forces within and outside of the area can bring in new audiences of interested admirers and collectors who will enjoy experiencing our region's art district. That, in turn will expand the overall artistic scene with additional galleries and artists locating here.

ART DONOVAN I can't make any predictions here. That depends upon so many unforeseen factors—social, financial and cultural, that any prediction may be staggeringly incorrect. I'm reminded of the predictions made by futurists in the 1930s and '40s. If they were proved correct, we would now be wearing silver jumpsuits and riding in flying cars. Nope, can't possibly predict it.

SCOTT SCHWARTZ I see the base of performing arts here on the East End continuing to grow and flourish. As audiences continue to grow and artists continue to have good experiences here, I think there will be more and

more offerings from Montauk to Sag Harbor to Hampton Bays and beyond, not only in the summer, but all year long.

KATE MUETH The Hamptons is a brand that often forgets that people really live here. The issue of art reaching all populations is a place we must acknowledge holds space for growth. The need for reaching deeper into communication with our at-risk and year-round communities is tantamount and it calls us to be more generous and curious in how we offer up our endeavors. I do hope doing so is part of our East End "evolving."

I'd like to personally make more street-version theater, of the "every man/woman/youth" nature—the kind our towns usually say "no" to. I also see the imperativeness in imaginative partnerships and collaborations. While the fear response is to shrink and worry that "there's not enough to go around," whether money, support, audience, ego space, the higher vision response is, "there's abundance and myriad ways we can come together in what it means to be art makers." I'd love to see the East End arts scene evolve to step off of the dime of the age-old "Hamptons scene" interpretation and get more grounded in serving our full-time community better.

GENE CASEY My crystal ball is a little cloudy, but I do happen to believe live performance will never die off. The recording industry has changed to the point where I do not recognize how it works—does it work? Yet, live entertainment is natural and necessary and will outlive whatever format or technological advance that comes down the pike. 🎭

“The creative community will continue to flock and thrive here. Like begets like—people want to be with a group they can relate to, communicate and share with. Again, I do believe that the Parrish will play a major role in ensuring that the “East End art scene” will thrive for many generations.

Terrie Sultan”





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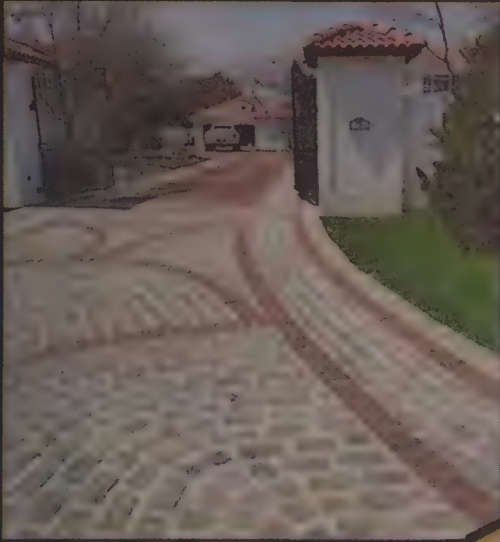
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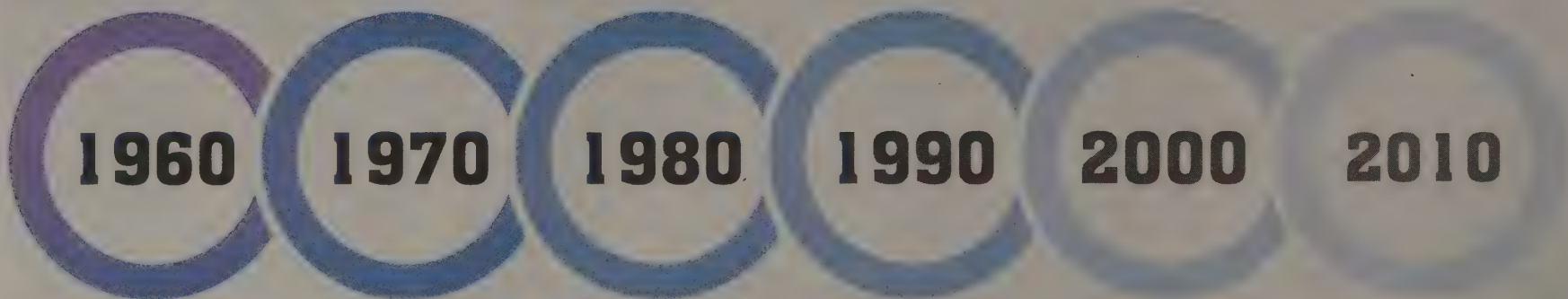
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SIX DECADES OF



FOOD & WINE

Sustainable farming, vineyard restaurants, farm- and sea-to-table dining, craft beer tastings...these are just a few of the trends that have swept foodies off their feet here on the East End in recent times, and there are many more sure to come. The culinary culture of the Hamptons and North Fork has continually evolved over the past 60 summers, a testament to both the bounty of our local land and waters and the talented people working their magic all along the food chain, as it were. Dan's Taste of Summer has showcased this excellence with world-class culinary events for the past nine years, and we continue that celebration as these true local tastemakers take on the history and future of dining, farming, brewing, winemaking and more on the East End.

WHAT STANDS OUT TO YOU ABOUT THE HISTORY OF THE EAST END CULINARY SCENE, AND HOW HAS IT EVOLVED OVER TIME?

CLAUDIA FLEMING, OWNER OF THE NORTH FORK TABLE & INN I think the resurgence in the farming community! So many new and passionate farmers dedicated to sustainable farming, organics and, in some cases, biodynamic farming! This in turn has created a more local and seasonal dining scene. It's the reason my late husband, Gerry Hayden, and I moved the the North Fork 15 years ago.

AMY HALSEY-COHN, OWNER OF THE MILK PAIL Agriculture on the East End has adapted and evolved with the times for many, many years. As the area developed and wholesale commerce became more and more difficult, the agricultural community adapted to mainly retail operations after generations of wholesaling. In today's market, there is less and less land to harvest from, and also busy lifestyles are not producing customers who are in the kitchen as much.

ANDREA ANTHONY, OWNER OF THE LOBSTER ROLL AKA "LUNCH"

The culinary arena out here has evolved and diversified throughout the years. It's very exciting to see how the area has transitioned. Many new restaurants have emerged showcasing myriad cuisines, and that's a great thing for the Hamptons. The East End is a unique, one-of-a-kind destination attracting travelers near and far with all we have to offer—restaurants, wineries, breweries, farmstands, amid beaches, farmland and quaint little town. Why go anywhere else? Long live the Hamptons!

ROMAN ROTH, WÖLFFER ESTATE WINEMAKER

The biggest change over the years has been that Wölffer Estate has overcome the prejudice against Long Island wines. New Yorkers are now proud of the wines we make.

Our vines have matured, we had a very successful generational change with Joey and Marc Wölffer taking over the winery after the sad and untimely loss of our founder Christian Wölffer, and we have put together a fantastic team over the years and have built a wonderful innovative brand. When we started in 1988, nobody believed that we would be able to do this and become a household name that can stand up to the best in the world.

RICHARD VANDENBERGH, CO-OWNER OF GREENPORT HARBOR BREWING COMPANY

The East End has always been an amazing place for agricultural and aquacultural success with a long and rich history of hard-working and authentic family traditions. It's not surprising to me

that the rich landscape and open spaces were appealing to the vineyard owners, baymen, oyster farmers and entrepreneurs who wished to put down roots in a place that has had a mystique of bucolic and simple living.

As the East End continued to be discovered, the influx of tourists, day trippers and second home owners supported the growth of those industries, while at the same time seeking out more and diverse experiences. Our decision to open a brewery was selfishly pursued because there weren't great beer options available on the East End. It just so happened that our decision coincided with the explosion of the craft movement and a hyper

“

It's never possible to see the future, and I would say that I'm very pleased with the way I see the wine. The people who grow grapes, and the people who grow food and the people who appreciate both, really make a synergy that was the most unexpected thing for me.

We wanted to make really great wine, but we couldn't anticipate that this was a whole dynamic of food and wine that really characterized the region.

McCall Wines is raising Charolais beef, and they've preserved a whole lot of farmland. That land preservation is part of it, because to recognize how important the land is for farming is part of the whole equation.

Louisa Hargrave, Founder of Hargrave Vineyard

”

focus on the farm-to-table (or grain-to-glass) movement. The interest in knowing what you're eating or drinking and where it comes from fueled this local growth even more.

HOW DO YOU SEE EAST END AGRICULTURE AND THE LOCAL DINING SCENE TODAY?

CLAUDIA FLEMING In a word...exciting! There is so much talent in both the restaurant and farming community, it feels like we're all inspiring one another to do our best work! It's very gratifying to be a part of such a vibrant culture. Honestly, I can't imagine 60 years from now—I do hope we begin to take the stewardship of our world seriously, so that this exquisite region we call home will be as magical a place as it is now!

AMY HALSEY-COHN East End agriculture is now several things. Large-scale hobbyists with expendable money are providing the landscape community with great gardens to plant and harvest. Private chefs are then preparing the harvests from these gardens for a family directly. Traditional farms are ever adapting to clients' needs and wishes. Farmers are having to step out of the growing-box and into finished products as well. Less consumers have the time and/or desire to cook. Farms are looking toward prepared items to promote their harvests.

Agriculture will soon be expanding into people's homes, and inside living walls will be common in the near future. Pressure from big box stores and online markets will also push the envelope that much further.

ROMAN ROTH The most amazing achievement is how many young people love Wölffer Estate and our wines. With our beautifully designed labels and our elegant rosé wines and ciders, we have captured everybody's hearts. In the meantime, we are working hard to continue to improve our high quality white and red wines. This is a fantastic foundation to look optimistic at the future. We will reach out further and further (internationally) to continue to grow our reputation and the image of Long Island wines in general. We are family owned and are focused on quality—willing to take risks and ready to make fast discussions. But we will also have to worry about climate change and the associated dangers of more severe weather patterns.

On the one hand, the warmer weather has allowed us to ripen fruit earlier and get riper over the last 31 years and, therefore, combined with our elegant maritime influence, make world-class wines that are among the most food-friendly wines in the world and also have great structure and longevity. On the other hand, we will have much more severe rainstorms or the most dreaded—hurricanes. This will be our challenge to overcome and let the world know that in the normal and good years we are making super wines, and in the tricky years, it will show who can handle and deal with adversity.

RICHARD VANDENBERGH In the 28 years of my time on the East End, I feel the culinary scene continues to mature and attract new and innovative talent. The influx of diverse and culturally rich influences also provides options not experienced

Continued on page 124



CLAUDE WOLF OF WOLFFER ESTATE, THE CELEBRATION T...
WOLFFER ESTATE, DAILY GALLERY, FARM AT AMCOH

Food & Wine (CONTINUED FROM PAGE 124)

before. You could dine out almost every night and not have the same experience. From high-end to simple and elegant to take home fresh, there is no lack of options. Added to this are the exceptional catering options that make any party even more authentic and real. It continues to be a fun place to discover what's new and try dishes where local ingredients from field and sea connect the diner to the local terroir in a way that is super appealing and fresh.

WHAT IS THE FUTURE OF THE EAST END CULINARY SCENE, AND HOW WILL IT GROW OR CHANGE IN YEARS TO COME?

AMY HALSEY-COHN The passion for farming is in one's blood and very hard to explain to those not as close to the earth. In a farmer's life there are little miracles every day. Every spring, tiny seeds bring forth life and remind us to live. The summer produces the first harvests and feeds our souls. The fall finishes the harvest and reminds us to be thankful with our mouths full. The winter brings peace and rest to begin the circle of life again. The future of agriculture on the East End is up for grabs. With ever-declining farmland to farm and more and more rules to follow, it will be a challenge for the next generation. Costs may end up proving prohibitive to continue in an area that should be full of opportunities. Time will tell, and change is inevitable. One day at a time. I can only hope more people will start to understand farming is a process that takes great care and responsibility. These items don't just show up in the grocery store with no effort. Less than 2% of our population, last time I checked, feed the rest—it's something to preserve, protect and respect.

LOUISA HARGRAVE There's a change I see in farming overall, where it

used to be—you'd get 30 acres; you'd plant them up; and you'd make a few noble wines, merlot and chardonnay and so on. What I see today goes along with this idea of the dynamic between food and wine—which you can see clearly with Wölffer, but you also see it with McCall Wines on the North Fork. There are people who aren't just doing wine; they're having a restaurant; they're doing things with style; they really are imagining the wine that they're making to be part of something that's much greater.

It shows an understanding of the economic situation. We don't make bulk wine here. The land is too expensive, and the quality is very high, so you're looking at a high-end product. I hope to see more people who are doing things on a smaller scale that is more similar to the Burgundy model, where it's a small property doing something of very, very high quality and not just a big bottle for the tourist trade. That's the direction that I find really exciting. That's not to say it can't be done on a large scale, but I think that the vibrancy and the energy in the flavors of the wine deserve attention and really match with the food that's grown here...My son Zander is the winemaker at Pellegrini Vineyards, and for me to go and taste his wines and to see how exciting they are is part of the fulfillment I see in the next generation that's carrying it forward.

RICHARD VANDENBERGH I feel like it will be more of the same. I hope that the diversity remains and the opportunity for affordable, honest and good value does not succumb to high-priced, aloof scenes that cater only to the wealthy. I enjoy sitting down in a place that caters to everyone; it just feels more genuine and honest to me. A place that values rockbed principles and feeds the soul in preserving those traits is the place I would go every day. 🍷



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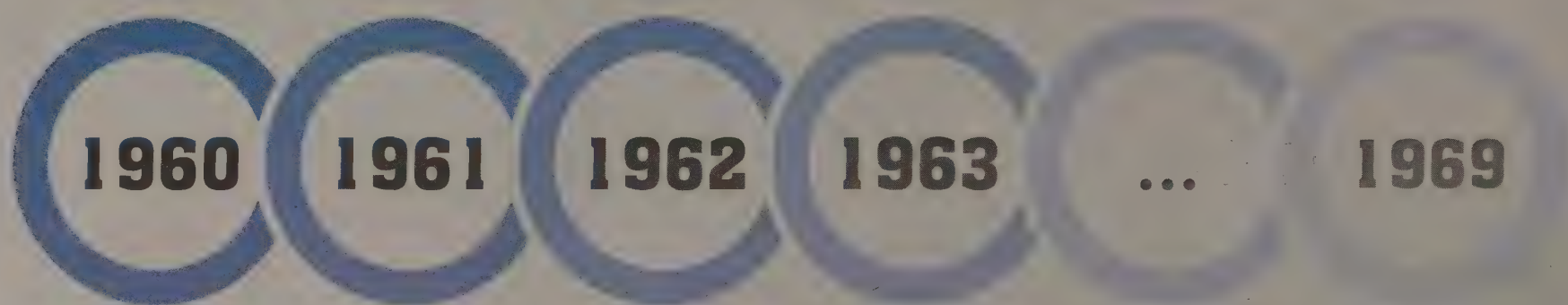
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2. FIRST "MARKETING SPEAK" AD

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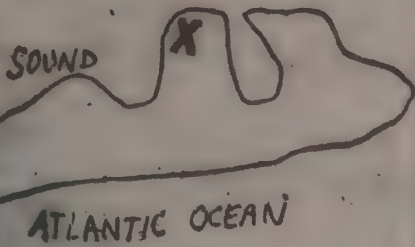
6. FIRST PRICE CUT

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7. FIRST COMPETITIVE AD

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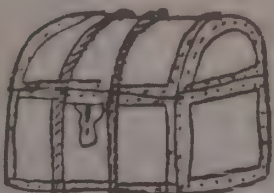
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Me and My Hat

BY DAN RATTINER

Just over 30 years ago, I was diagnosed with melanoma. The disease came in the form of an innocent looking mole on my back. A doctor told me it was life threatening. If I didn't have the major surgery to have it removed I would likely live less than a year. If I did have it removed I would probably have five years. "Of course even with the surgery you could die within a year. But you could also live a long and normal life. There really is nothing that can be done for melanoma other than removing it. It comes back or it doesn't. There are no medicines for it. There's no lifestyle changes you can make, other than not going out in the sun. There is a great correlation between getting too much sun and skin cancer."

Among the many other things I thought about during that frightening time was how ironic it was that the sun might have done me in. I was a sun worshipper. Always had been. I drove a convertible car. I stayed out in the sun. Indeed, even my life's work, writing this newspaper, involved sunshine. There is nothing more important to a summer resort than sunshine. Now I would have to stay in the shadows?

I was 47 years old at the time of this crisis. I've always had a rebellious streak. I thought, well, I will still go out in the sun, but I will wear white or off-white long sleeve shirts to fend off the sun. I will avoid being out in mid-day. I will always lather up exposed parts of my body with sunscreen. When possible I will look for dappled sunlight rather than straight sunlight. I will specialize in watching sunsets. And whenever I am outdoors, I will wear a hat. One with a brim that runs all the way around.

At first, wearing a hat outdoors all the time presented some problems. I'd set it down somewhere. Then I'd forget where that was. So I'd go on a hunt for it when it came time to go outdoors. And if that failed, I'd have to buy another hat. Needless to say, I developed quite a hat collection. But even then, sometimes, I'd forget to go out in the hat.

I soon found one thing I could do that would solve every one of these problems in a single stroke. It was to simply wear my hat all the time. Then I would know where it was. On my head.

People sometimes ask me, do I ever take off my hat? And I say I do. There are three occasions where I do not wear my hat. All begin with the letter S. One is sleep. You can figure out the other two on your own.

There was another thing I decided to do. I decided that for the most part I would wear straw hats. This was, in the wintertime, a definitely defiant act. But if I was a sun lover and a proud member of a resort, I felt I owed it to Mr. Sunshine to proclaim summer even in the wintertime, when the sun shines just a few hours a day as it does in December and January.

I have to say when all this happened, which was in 1986, the eastern end of Long Island was still a place where people generally dressed as they wanted to. There were clammers in boots, car mechanics in overalls, rich resorters in white linen and tie, merchants in open shirts, farmers in dirty corduroy, artists in jeans and sweatshirts.

Soon afterwards, however, particularly in the Hamptons, people began to dress to impress. High fashion came in. High heels came in. Jimmy Choos. Polo shirts and pants. It occurred to me at the time that the way I dressed could surely look like some sort of affectation. I suppose, if you think about

how this came about, it was. Although it was for reasons of health rather than to see and be seen.

Finding nice-looking straw hats, particularly out of season, was on a catch as catch can basis. We'd travel south. I'd wear two hats on the plane coming home.

One time in New York City a year or two after I began to wear hats all the time, I went into the Stetson Hat Store on Sixth Avenue just up the street a bit from Macy's.

This was a very famous hat store at the time, there for generations, and I thought I'd find something made of straw I could wear. I also thought maybe this could be My Official Hat Store. Unfortunately, straw hats were not much in attendance that month. But I did wind up with a modified cowboy hat I thought might work, and, as the salesman was

very persistent, I bought it even after learning it was expensive.

The salesman said I should wear the new hat out and pack up my old battered straw hat in the hat box the new one came in, and I declared that a fine idea. He walked me to the door and then right out onto the sidewalk. He had his arm over my shoulders in friendship. He then looked at me directly. "You know, you really look good in hats," he said. He then shook my hand and I walked off proudly.

By the next block, I thought of something. Of course he would say that. That's how you sell more hats. From there I shuffled on back to our apartment.

I finally did settle on one source for all my straw hats. I had four young children during this time. Every year we went to Disney World. The straw hats in the store just at the end of the ride at the Pirates of the Caribbean were the perfect straw hats for me. I began buying them by the half-dozen and having them shipped. They were, as I recall, about \$11 each. I'd go to a fancy party.

"Where do you get your hats?" a man with a staggeringly expensive Bor-saleno Panama hat said.

"Pirates of the Caribbean."

"You look good in hats," he replied gaily.

I've heard that before.

After about 10 years of these Disney hats, however, I went online to order a new batch (online sales had come in) and found they no longer made my regular hat. They had a slightly new model for the same price. I ordered that. Just one, to make sure it was okay. It wasn't. So ended my link with Mickey and Donald. I'm back to catch as catch can.

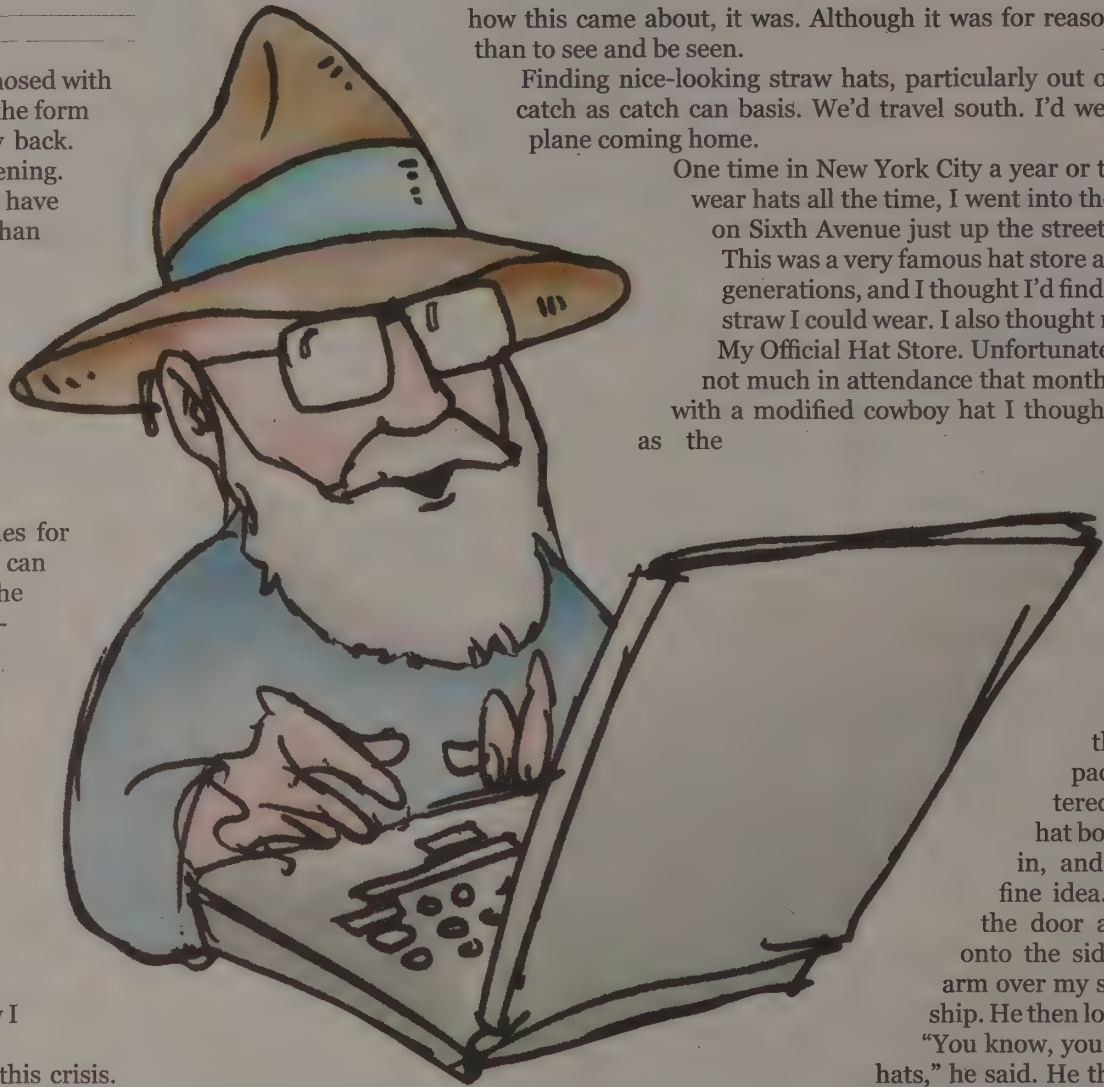
Now one conclusion for this story is that the cancer came back and got me, I died and I was buried in my hat, even though it was no longer necessary since there's no sunshine down there.

However, since I am sitting here at the beach typing this story, that is not what happened. What happened is that I had the surgery and the cancer never came back and so here I still am.

I still get my body checked for suspicious moles and stuff every six months. Dr. Austin in Southampton does it.

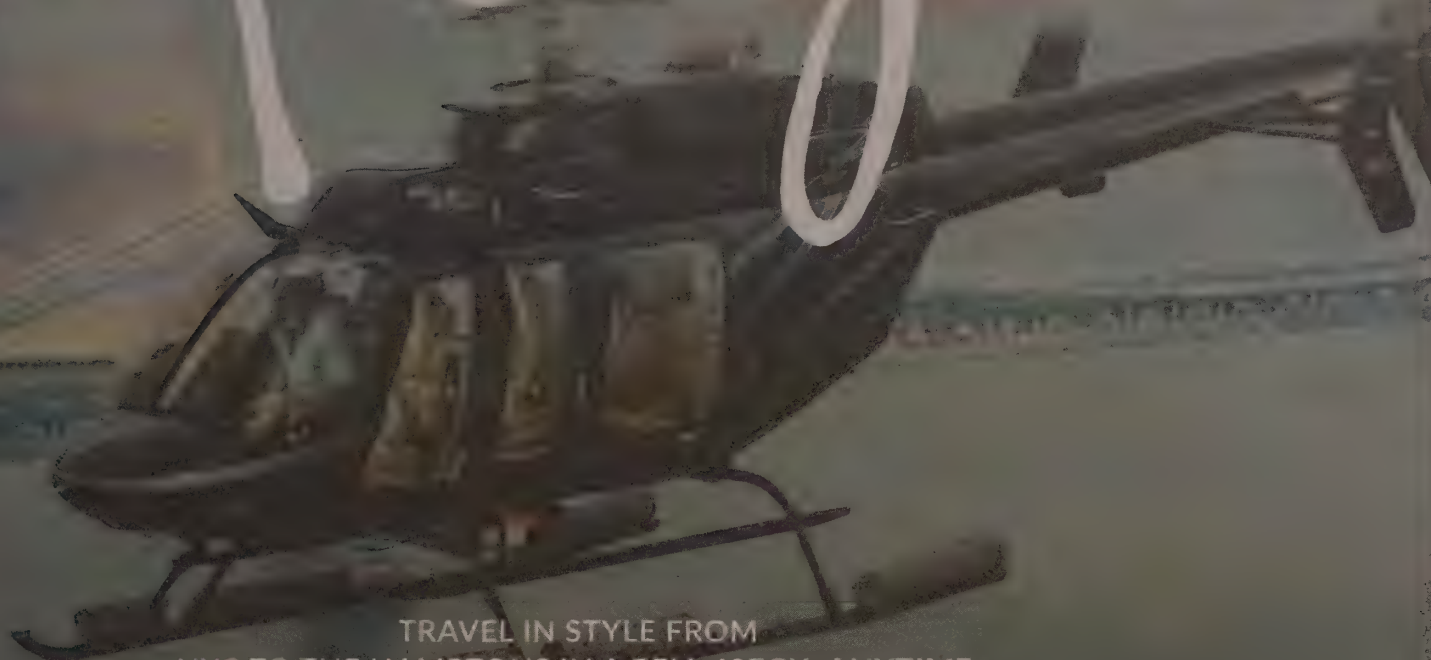
"I don't know how you do this," Dr. Austin told me last time I was there. "You absolutely manage to stay out of the sun. You're doing terrific."

You know, dear reader, you should wear a hat. You would look good in hats. 🧢



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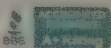
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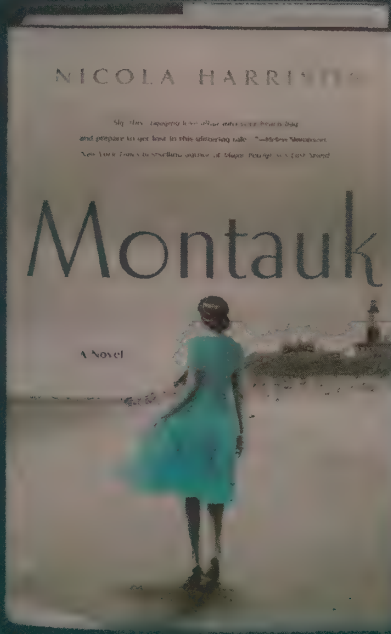


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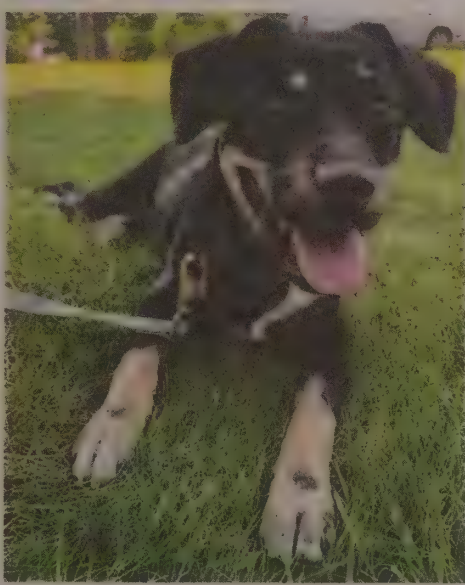
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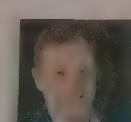



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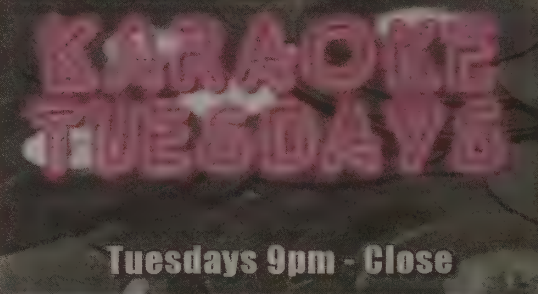
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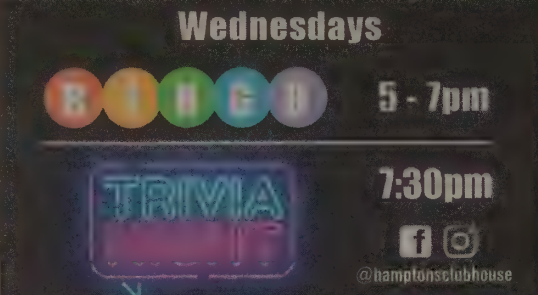
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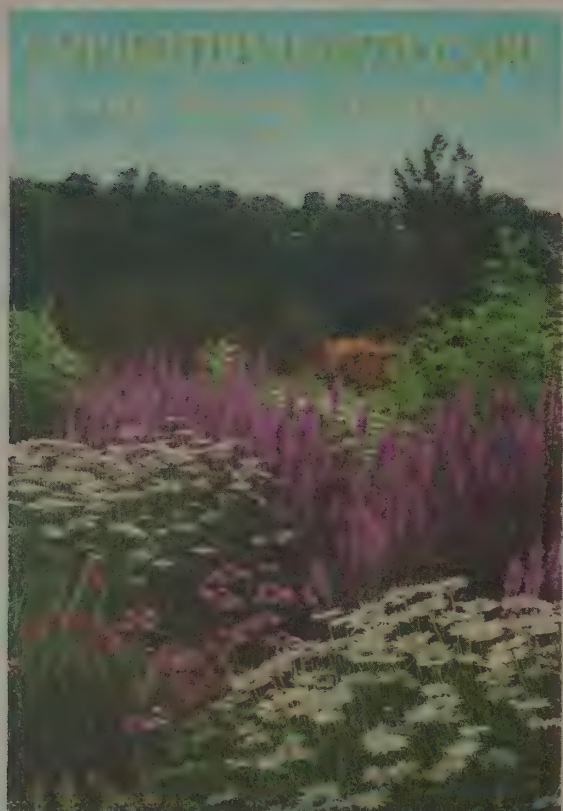
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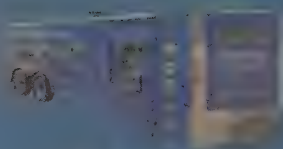
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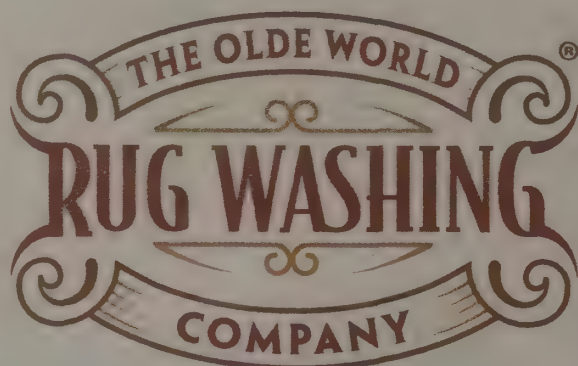
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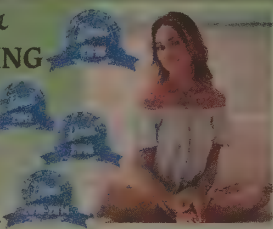
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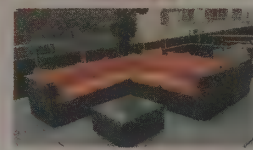
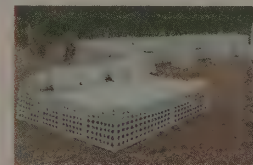
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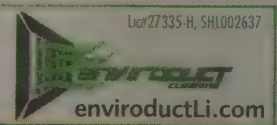
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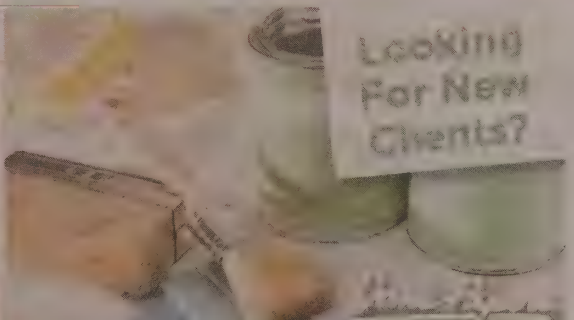
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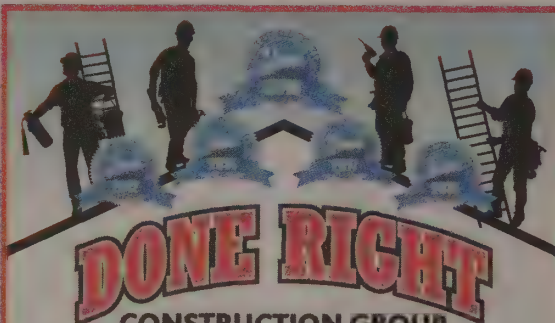
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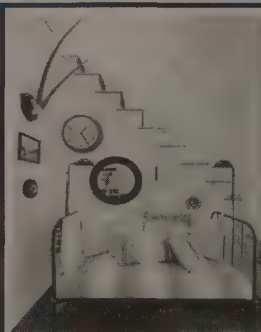
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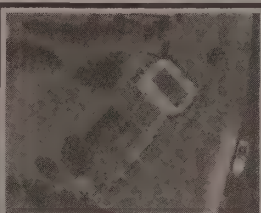
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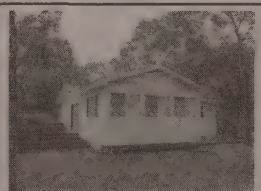
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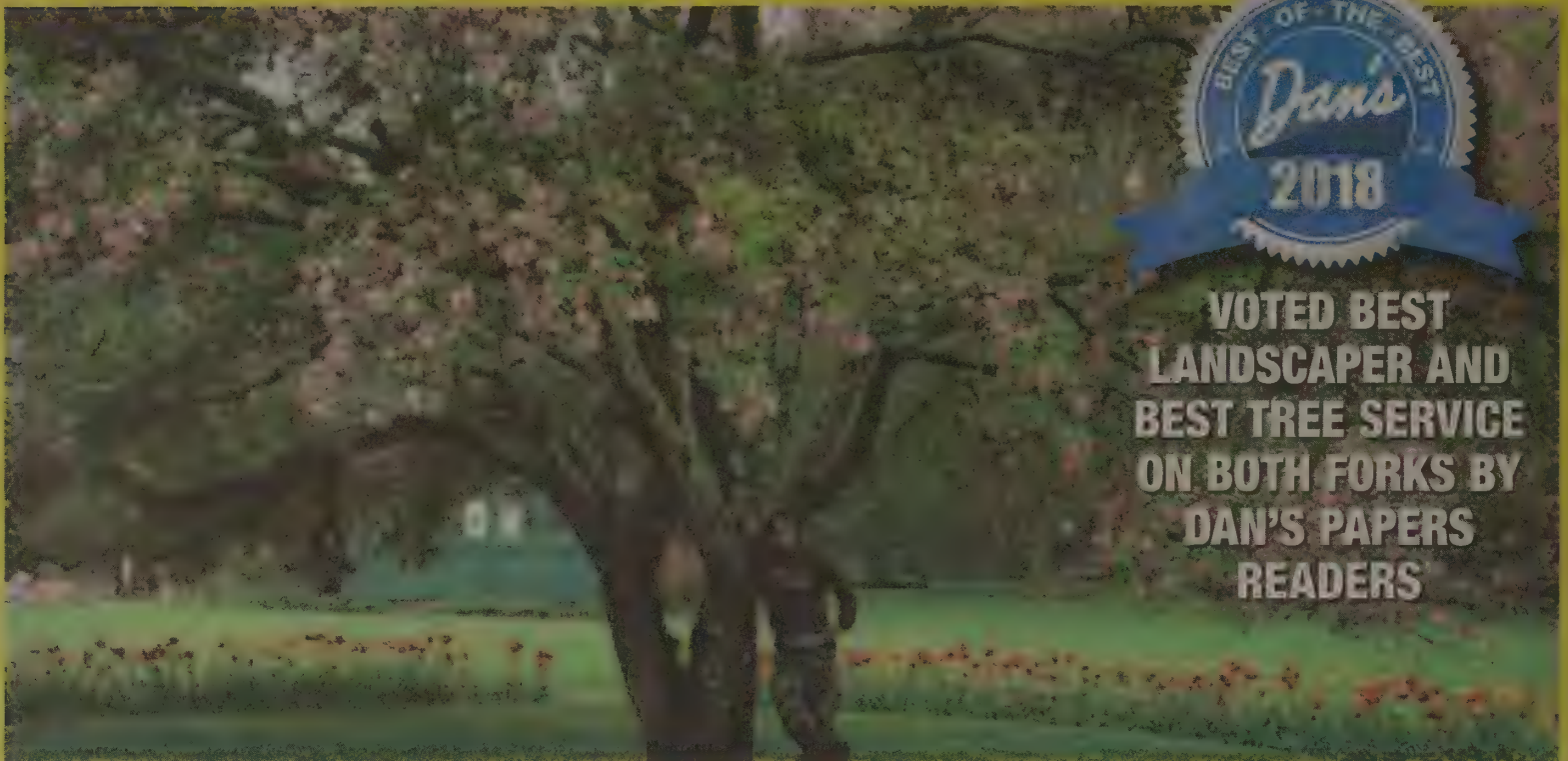
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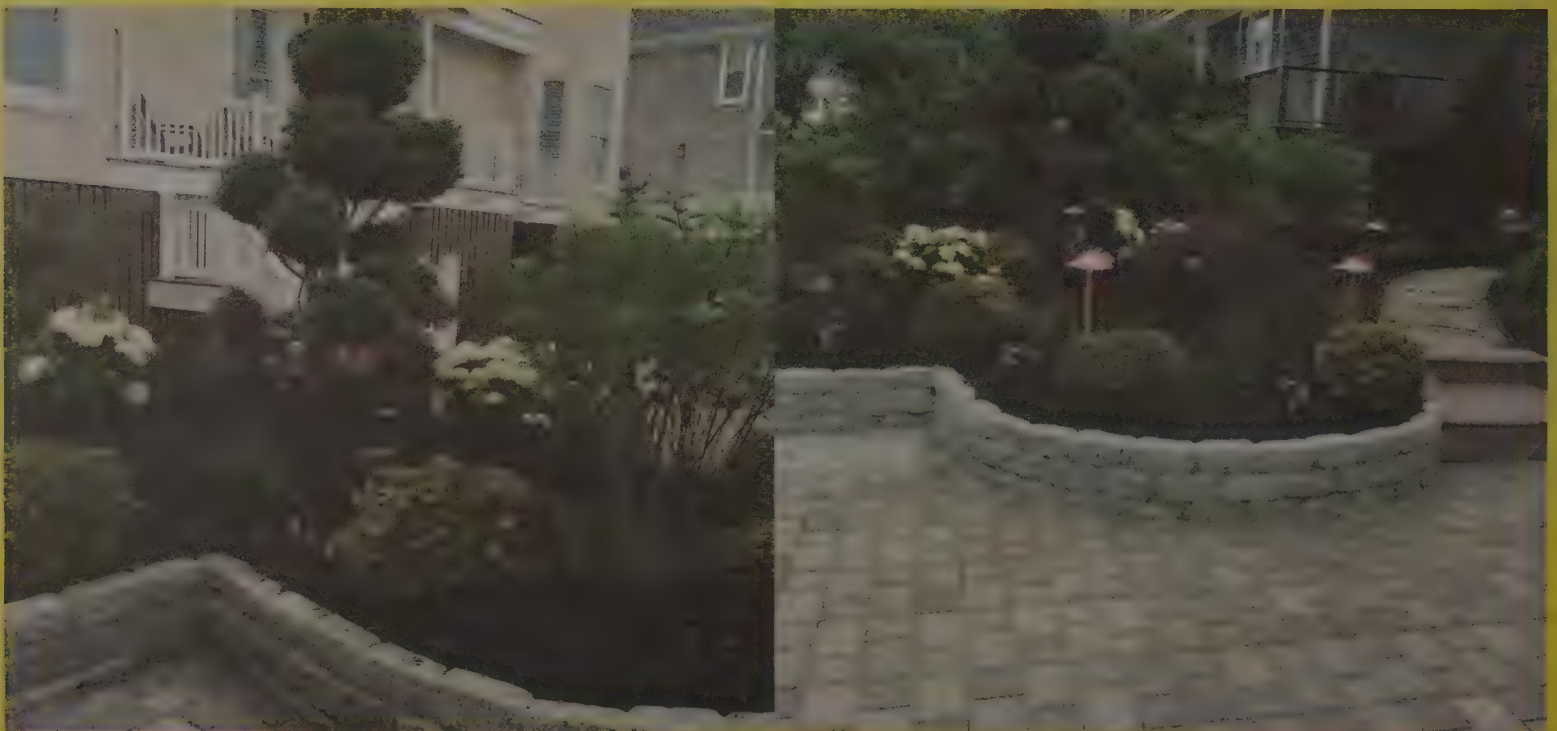
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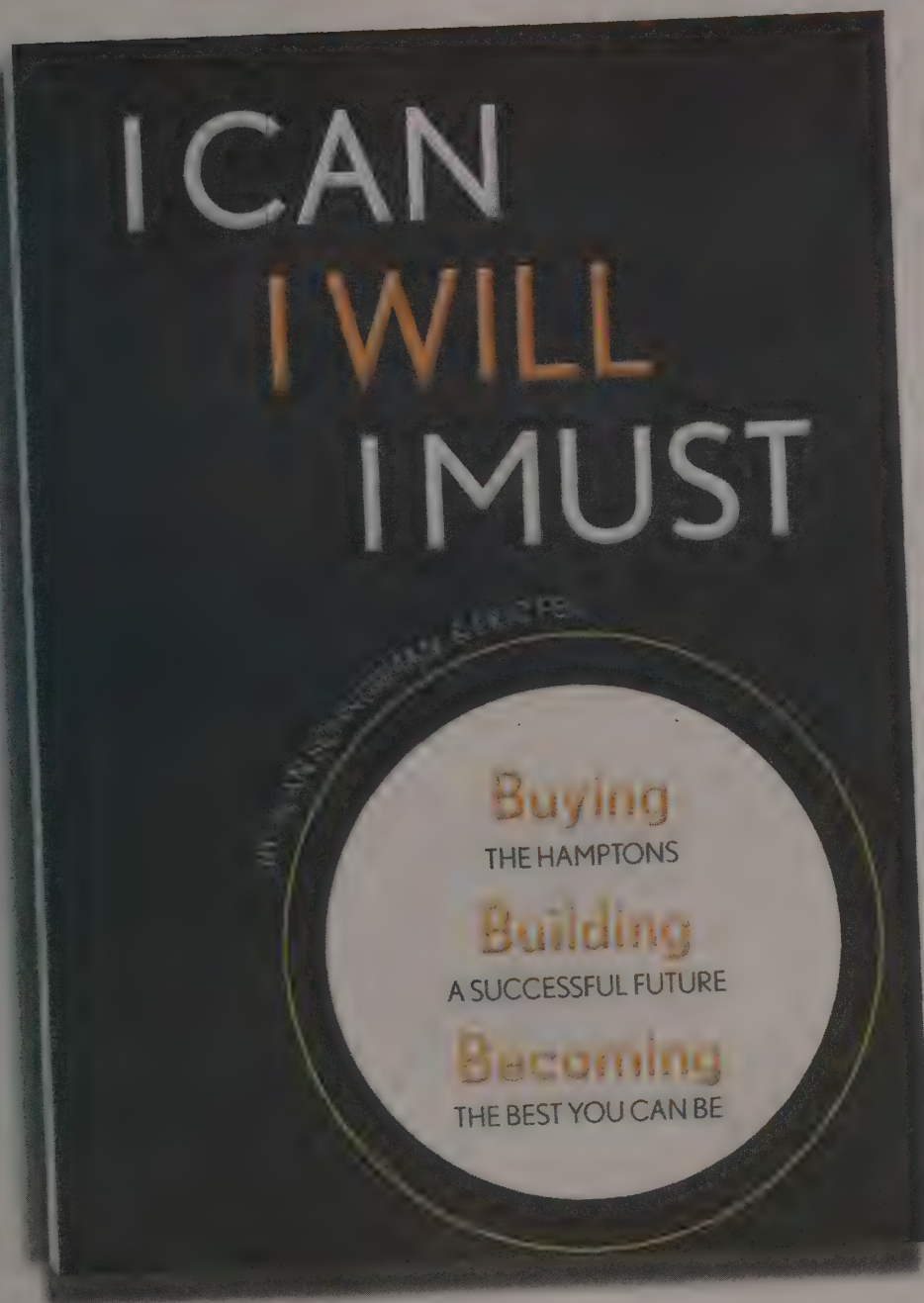
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Alan Schnurman co-founded the law firm of Zalman Schnurman & Miner in New York City, created Lawline.com and has spent more than four decades developing, investing in and teaching about real estate in the Hamptons, Manhattan, Aspen and beyond. He is currently a Real Estate Broker with Saunders & Associates.



Eric Feil has covered the worlds of media, sports, entertainment, philanthropy and real estate for national magazines, TV and radio. He is currently the COO and Editorial Director of Dan's Hamptons Media, the largest media company on the fabled East End of Long Island, New York.

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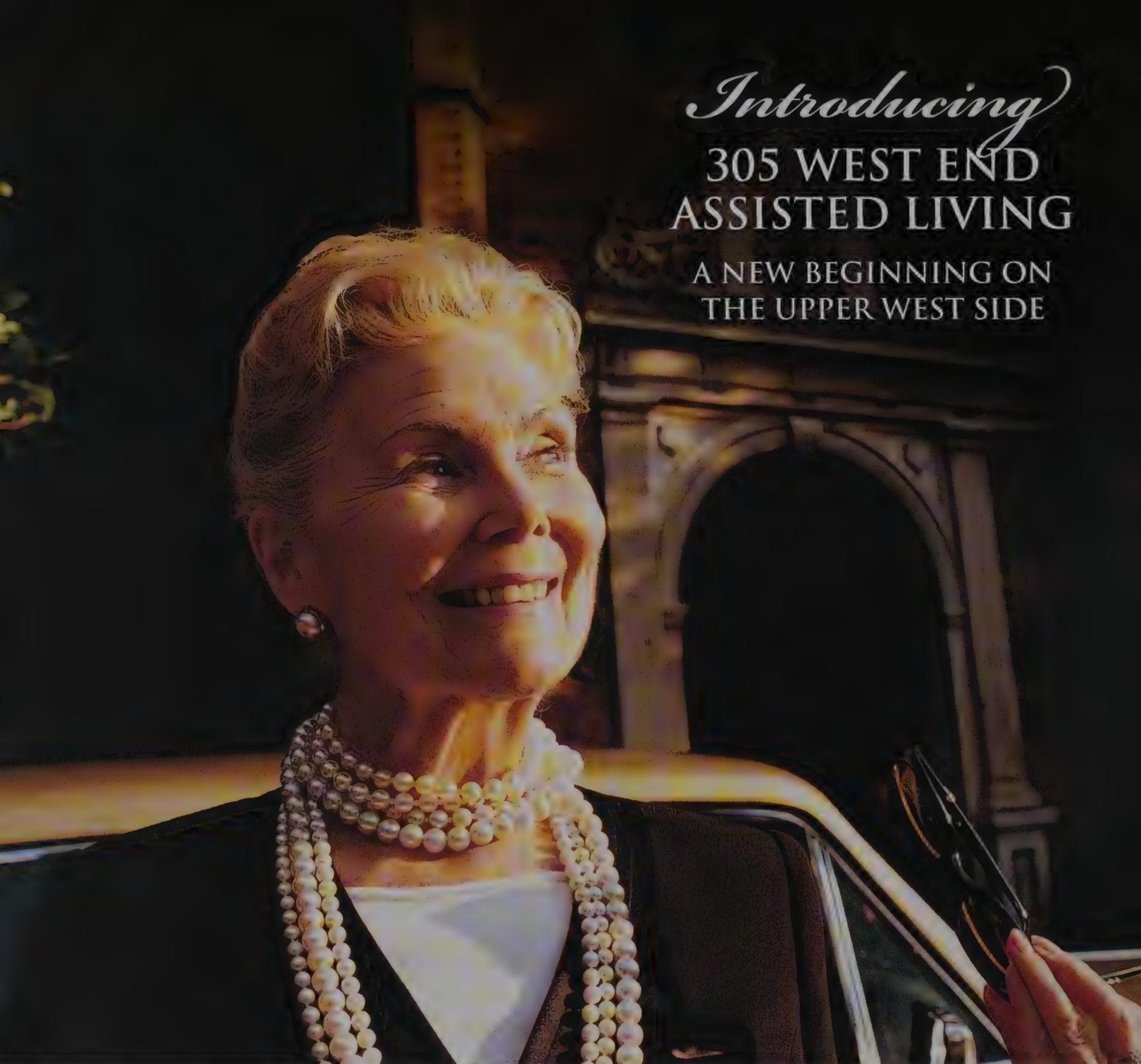
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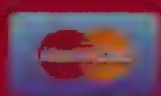
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